

# art REVIEW

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MONTHLY  
GUIDE

JUNE 1998  
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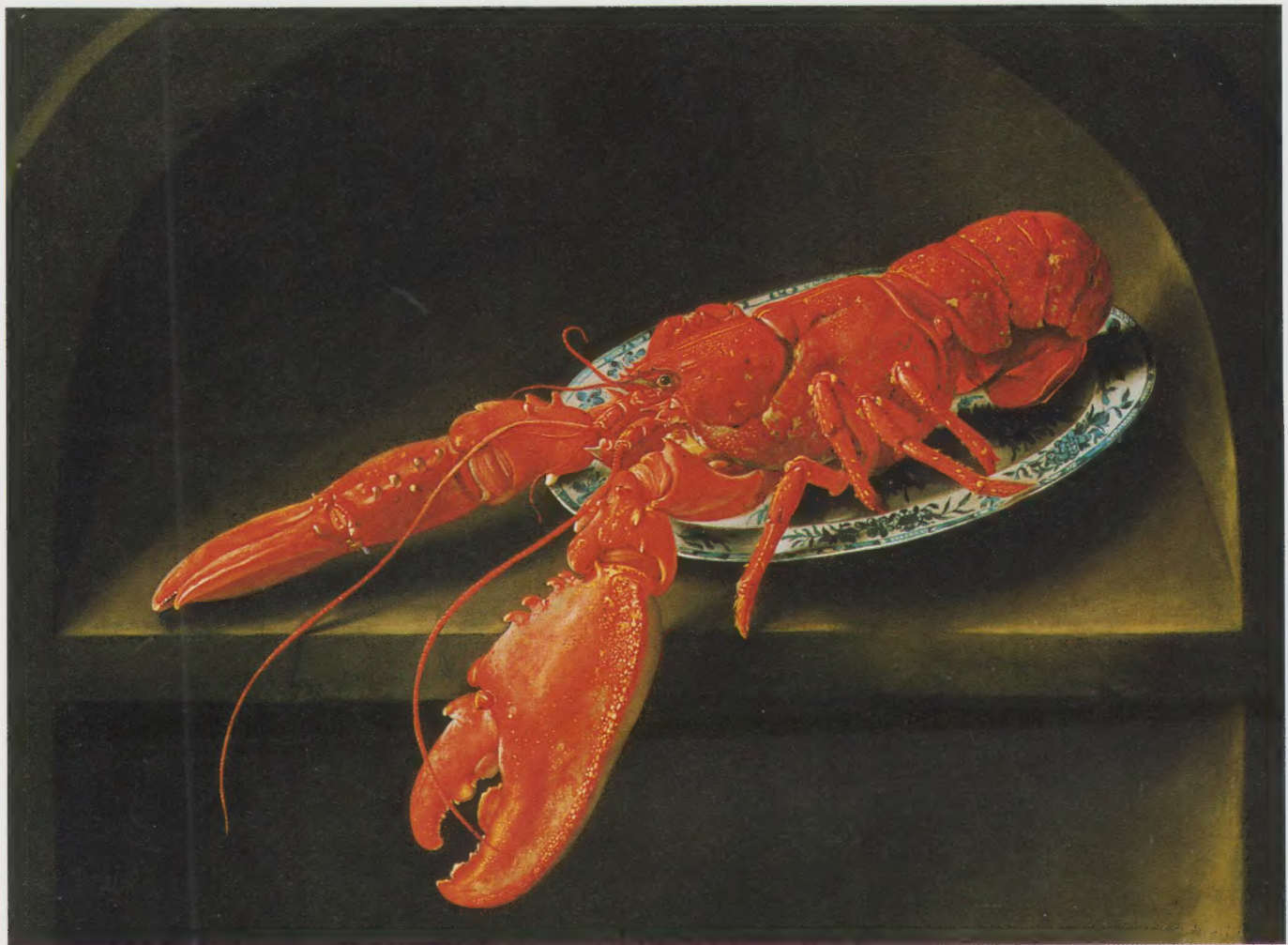


## IS THIS A FAKE?

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Charles Collins, *Lobster on a Delft Dish*, 1738

## Thanks to BP lobster is back on the menu at the Tate.

Since 1990 BP has enabled the Tate to hang New Displays in each of its rooms and help you discover more of the Gallery's great works.

For instance, on show for the first time in two years is this fine painting of a cooked lobster by Charles Collins, an Irish artist who specialised in painting birds, game and fowl.

This work is very unusual, however, in depicting its subject in lone splendour - it was more conventional to paint sumptuous collections of food and wine.

Perhaps Collins was making a moral point about over-consumption, or perhaps he was simply attracted to the shape.

Either way, thanks to BP, you'll now find great food in the Gallery as well as in the Tate Restaurant.







"Living With the Knowledge" Oil 33" x 29"

**PETER McGRATH**

**11<sup>TH</sup> JUNE – 4<sup>TH</sup> JULY 1998**

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**CHRISTCHURCH MANSION  
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***The Wolsey Art Gallery***  
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**New Work by Kate Mellor**  
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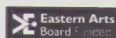
The relationship between photography and the landscape has always been close. These works draw upon this relationship with photographs of the coast of Britain taken at 50km intervals looking towards the sea and the horizon.

***The Room Upstairs***  
**TOBY WINTERINGHAM**  
**Selection from the Collection**  
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The last in a series of six exhibitions inviting nationally known makers to select objects from the Ipswich Museums collections which inform and fascinate. From their selections they will be asked to produce new work inspired by their choices for an exhibition later in the year.

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# EDITOR'S LETTER

If any organisation ought to be commissioning a report entitled 'A Policy for the Arts Funding System in Britain' it should be the Ministry of Culture. At least one could reasonably expect objectivity as well as a willingness both to acknowledge past mistakes and to confront root-and-branch reform with zeal. The one organisation who shouldn't be entrusted with such a task is the Arts Council. Their record of bias, deceit and money-wasting is now legendary, and their abnegation of any responsibility for producing work of perceivably high quality (while instead promoting fashionable and politically correct trivia) should have condemned them to closure years ago. Unfortunately, it is the Arts Council who are producing such a report, a draft copy of which has been sent to me. Doubtless this is in the process of being rushed through before the Council's new chairman takes over, for it was the imminently arriving Gerry Robinson who said recently: "I have no time for any waffle. There will be no more wordy policy statements." Not before time, but too late I'm afraid.

The report is a paean of self-congratulation characterised by inconsistency, pious declamations of the blindingly obvious and misrepresentations worthy of any ambitious civil servant. For example, a section about the Arts Council's major clients is headed: 'The Independent Galleries'. Even Brezhnev's Artist's Union would have been red faced at such naked self-delusion. The report makes the unwise recommendation that the Lottery should support artists directly. We do not need more artists supported by the state, we need fewer. Throwing money at artists, especially those preferred by the Arts Council, has produced only subsidised mediocrity. If nothing else the Council has proved that the last thing funding an artist does is to produce good art. Instead, it leads to complacency and the arrogant assumption among certain artists that the state owes them a living.

Nowhere in the report is there any explanation of why visual artists need to be subsidised. If they can't sell their work, why should the public pay for them? And if the public does pay, surely they deserve a reason why work which is bewildering to the majority deserves support at the expense of other more appreciated styles.

The draft report applauds the 'success' of art education over the last 30 years. Then we read that the average annual income for artists is under £8,000 per year. Some success it is that prepares its alumni only for a life on the breadline. It also bewails the reduction in part-time teaching for artists, that discredited system of covert subsidy.

If we need any question answering it is this: Why should the public pay for visual artists to produce works which the vast majority of the public do not want and can not even recognise as art?

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**Tate**Liverpool

## TATE GALLERY LIVERPOOL RE-OPENS 23 MAY 1998

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# Terry Duffy



"moments"

"Terry Duffy has pared everything right back and we are drawn into their ineluctable nature. He has invented a unique and personal abstract language of animated marks, traces of life that somehow contrive to be almost figurative. The paintings appear, paradoxically, to be possessed of a strange stillness and yet also by perpetual motion. This delicate balance has been achieved over many years of experiment and research and it is this commitment to push beyond accepted boundaries that gives these paintings their complex sense of wholeness and daring." **Michael Collier 1998.**

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# UPDATE

**“Contentless art, otherwise described as ‘conceptual’, is the refuge of too many without a thought in their head or a skill to their name.” John McEwen – Sunday Telegraph**

## BRIEFLY...

Seminal American minimalist, Chuck Witherow, has been commissioned to make ‘Lux Mundi’ for the Baltic Flour Mills in Gateshead. Each gallery will have a single naked light bulb hanging from the ceiling. The visitor will switch it on as he enters the otherwise empty and pitch black gallery and switch it off as he leaves. Described as “a work of crucial visitor empowerment,” ‘Lux Mundi’ is intended to explore the notion that, according to Witherow, “art exists only when completed by the attention – illumination – of the viewer.” Enlightened stuff.

**Under Mrs Thatcher the number of listed buildings doubled to around half a million, which meant that for every miner she made redundant she listed another building.**

Prepare your ears for the musical efforts of Dick Flasher and his pals who have made a record for the World Cup. Exploiting Flasher’s usual panache with titles, it is called: ‘Give us yer dosh yer dozy suckers coz the World Cup is cutting edge, forever, always and especially after fifteen pints of lager and a prawn vindaloo.’

**A show of Vuillard’s pastels and drawings is at Wolseley Fine Arts, W11 (0171 792 2788) from June 11 to July 8.**

Richard Manwaring Baines has been elected President of the Royal Institute of Oil Painters.

**Craigie Aitchison, who resigned from the Royal Academy over that Myra Hindley portrait, has realised that Piccadilly is where he belongs after all and has returned to that home for retired gentlemen.**

Modernist Brazilian architect Oscar Niemeyer, 91, is to be awarded the gold medal of the Royal Institute of British Architects.

Arguments rage at the Royal Academy over who should design the extension of Burlington House into the Museum of Mankind. Crusties want Sir Michael Hopkins because he’s a big name, the rest want youngster Eric Parry who has submitted a good proposal.

**Of the top 20 Japanese buyers at Sotheby’s from 1984-1992, 17 are either in jail, bankrupt or under investigation.**

Westminster Abbey has imposed a £5 admission charge on all visitors.

**Pearls from Hoxton: “He’s not the gambler. He’s the casino.” Uranus Anus on Charles Saatchi.**

200 items from the Queen’s Collection, including many previously unseen by the public, go on display in the summer at the National Museum of Wales in a show entitled ‘Princes as Patrons’. This is the first time so many works from the collection have been loaned at once.

**A 15th-century Flemish painting of Christ wearing a crown of thorns, stolen in 1868 from Ethiopia where it was of iconic status to local Christians, has been located in a Portuguese bank vault.**

In its review of arts spending the Government has given notice that it is considering the rationalising of national collections. It makes little sense, for example, to keep the Constable collection at the V&A when the natural place is among the other Constable works in the Tate Gallery ... where, of course, one could see them for free.

**Elliott Bernerd, a property developer friend of Richard Rogers, has been appointed by Chris Smith to salvage Rogers’s South Bank Greenhouse project.**

*Mrs Leathart and her Children* by Pre-Raphaelite Arthur Hughes

(1832-1915), has been accepted in lieu of tax and allocated to the Laing Art Gallery, Newcastle.

**A recently discovered watercolour by Turner, which is expected to fetch £60,000 at auction, has been found to depict Clontarf Castle near Dublin and is a missing work from the Farnley Hall Sketchbook. It is the artist’s only Irish subject and is thought to have been painted from a sketch made by someone else.**

The latest commission lined up for the Tate Bankside is called ‘Cui Bono’ by crack German conceptualists Jurgen Gossing and Sepp Tikzpott who will live for one week in a sealed tank immersed in a vat of blood and offal as a pungent comment on battery farming and the BSE crisis.

**Random House, publishers of Robert Mapplethorpe’s ‘dirty pictures’, has refused a police request to withdraw copies of the book which police had asked the University of Central England to destroy; the University are also refusing to destroy it. This rumpus is brewing up nicely.**

Lancaster University’s new Ruskin Library, containing a great collection of work by the 19th-century critic and social reformer including 1,700 works of art, has opened to considerable critical and architectural acclaim.

**Uses for the Gateshead Angle: readers’ suggestions so far include an advertising hoarding, the revenue to be spent sending Gateshead councillors to Disneyland to look at some real sculpture; and a scorecard listing the names of all the blokes that Tracey Slut has slept with in the last 24 hours. Any other ideas?**

The resilient Colin Jellicoe Gallery, Manchester (0161-236 2716) is holding its 35th Anniversary Exhibition until August 15.

## POWER MAD

In last month’s ‘Editor’s Letter’ a process was described by which Arts Council clients apply for money from different budgets operated by the same department. This is a demonstrably wasteful system but it is absolutely essential to the Arts Council in its strategy of controlling how clients spend money. If the Arts Council were to give one of its clients a lump sum annual grant to cover all eventualities, travelling to Venice to see the Biennale, publication grants, touring grants etc. etc., ACE HQ would not be able to control precisely where the money was spent. Dividing it into small, distinct budgets is a conscious tactic by which the Arts Council continues to dictate activities by allocating money only where schemes conform to the stylistic and politically correct precepts deemed worthy. This would be fine if the Arts Council’s Visual Arts department fostered high quality across a range of styles instead of obsessing itself with fads ... and social welfare...

The Arts Council’s latest list of grant awards was published recently. Under a rubric called ‘Sites for Learning’, the Visual Arts Department has awarded £55,000 to eleven schemes. Among the lucky winners are a photographer who will teach young people black and white photography, a pointless exercise given that there is no call these days for monochrome except among the arty farty; artists who will work with the mentally ill; something unintelligible to do with gypsy kids in Lewisham; ten Cumbrian schools doing collages of Lakeland life; refugees doing a bit of mosaic work bla bla bla. All of these have a good deal to do with education, social policy and general do-gooding, but they have nothing to do with the production and promotion of serious art. Such projects ought to have no claim on a budget allocated to Fine Art.



**"Fifty years ago the Arts Council was unashamedly élitist and established London as the greatest metropolis on the culture map of Europe, but the principle that quality must override all other considerations has been steadily eroded, drip by drip, as that heresy of patronage, equal shares for all, gained the day." Brian Sewell – Evening Standard**

## ARTBOLLOCKS

This month's Golden Bollocks Award, indeed the Golden Bollocks Award for all of space, time and even the fifth dimension, goes to Anish Kapoor. Prior to the opening of his show at the Hayward Gallery, the sculptural nabob vouchsafed interviews to several thousand hacks who duly transcribed and quoted the 24-carat bullshit Kapoor spews out when asked even the simplest of questions. Being in a class of his own where Artbollocks is concerned, it would be unfair to other striving, ambitious candidates to consider him eligible for future columns, so from now on he is *hors concours*. Please don't send us any more examples.

The following recent effort from the South London Gallery is, we're prepared to admit, a tricky one which could go either way: "Faced with a series of enlarged photos the viewer is confronted with intimacy at both the psychological and physical levels. The scale of the piece evokes the cinematic screen while their occupation of space lends them a sculptural dimension." In fact this definitely qualifies. It's the cinema screen's "occupation of space" which places it beyond reasonable doubt.

## THE GRAVY TRAIN

The London Arts Board has announced grants to individual artists totalling £50,000. One of the forty grants awarded went to Virginia Nimarkoh, a photographer who received £1,500 to "facilitate the purchase of [they mean 'buy!'] a video camera, enabling the artist to edit and manipulate raw material via a computer."

Among the 450 applicants for this year's grants, Nimarkoh's supplications obviously stood out as something extra special to at least one of this year's London Arts Board's assessors, one Virginia Nimarkoh. She was also a visual arts assessor in 1994/95.

## EUGENE DELACROIX (1798-1863)

The bicentenary of the French artist's birth is being celebrated in France with upwards of six exhibitions. The show at the Grand Palais which ought to have been the focus of the celebrations concentrates only on the later paintings. Visitors to this collection will be disappointed as few of the 88 paintings on display are indicative of a great artist's swansong years. Indeed, if opinions of Delacroix were formed from this show the impression gained would be of a one-paced, competent but repetitive and, sad to say, boring artist. Except in a handful of lively though limited drawings and some beautiful sketchy oils of the sea, the élan characterising the young Delacroix is everywhere absent. Thus is a technically innovative artist presented as a repetitive saloniste. It is sad for English fans that the French have made a world class mess of celebrating one of their finest 19th-century painters.

## LYOTARD: LE ROI EST POST-MORT

Jean-François Lyotard, the French philosopher who was King of Post-Modernism and hero to many a polytechnic lecturer, and who supplied quotations and footnotes aplenty to every self-respecting and customarily unintelligible Arts Council catalogue introduction, has popped his post-modern clogs, aged 73. He it was who said that artists could, in this age of few certainties, fragmentation and no shared collective belief, do what the hell they liked and need not refer to earlier art because rules no longer applied. He got his way, so it's all his fault. At his request he was interred at Père Lachaise Cemetery in Paris in a tomb designed by advanced students of Goldsmith's College made from pipes, leather elbow patches and unsold copies of *Art Monthly*.



A Drinker by Josias Smith from 'The Print in Stuart Britain' at the British Museum

## FAKE ME

Given the high prices now achievable by single prints, it was only a matter of time before fakers discovered photography in a big way. The attraction of photography for fakers is the difficulty (for supposed experts) of telling when something is or is not a vintage print. Take the dilemma of the Man Ray, *Tears*, bought by Elton John for £122,000 at Sotheby's in 1993. Experts now believe this may have been made from a negative never used by Man Ray. Additionally, it may have been made without his permission. The problem with all this is that many famous photographers frequently use copy negatives for printing purposes. Claims that the print is cropped differently to the accepted version of this image are also hard to sustain given that photographers frequently vary the crop of a famous image. Bill Brandt, for example, hardly ever settled on a definitive crop. Fakes become easy to identify when they are printed on paper which was in circulation only after the photographer's death, and in the case of large numbers of prints purportedly by Man Ray this seems to have been the case. The image, however, remains the same because photography, which was devised to supply an almost infinitely reproducible image, is antithetical to the restricted numbers necessary in order to preserve the medium as a ripe collectors' market.



Circe Talks to Odysseus by Oskar Kokoschka at Goldmark Gallery, Rutland

## NEW SHOWS

Among the 214 works in 'The Print in Stuart Britain 1603-1689' at the British Museum until September 20 are a number of oddities including the peculiarly English genre of political caricature and the then new medium of mezzotint, whose first leading exponent John Smith is prominently featured. The British Museum print room has rarely, if ever, failed to produce a stimulating exhibition so make haste. This *bon viveur* (ABOVE LEFT), "with wine and smoke he doth his time beguile", is by Josias English (active 1649-1656).

The full set of 44 lithographs depicting *The Odyssey* by Austrian-born Expressionist Oskar Kokoschka (1886-1980) is being shown at Goldmark Gallery, Uppingham, Rutland (01572 821424). *Circe Talks to Odysseus*, £1,000 (ABOVE RIGHT).

## DEATHS

Linda McCartney, photographer, 56  
Bill Reid, Canadian sculptor, 78  
Morris Cox, painter and printer, 94  
James McIntosh Patrick, painter, 91  
Bernard Sindall, sculptor, 72  
Rover Thomas, Aboriginal artist, 72  
Alberto Sartoris, architect, 97  
Frank Wootton, painter, 83  
Peggy Garland, sculptor, 94  
Frank Lloyd, art dealer, 86  
William Newland, potter, 79



## UPDATE

### BRIEFLY...

**That luvvie among luvvies, Melvyn Bragg, is being tipped for a Labour peerage ... enter Lord Melvyn of Helvellyn.**

Paul Feiler of St Ives is celebrating his 80th birthday with an exhibition at Redfern Gallery, W1 until July 2.

**A bit rich of the Liverpool Tate, don't ya think, to take several million pounds of lottery money to organise Artranspennine and then charge £3 for admission to a related exhibition.**

When the Lottery Bill becomes law there will no longer be the onerous requirement on recipients necessarily to raise matching funds.

**The brutalist, concrete pavilion in Peterlee, Co. Durham designed in the early 1950s by Victor Pasmore, still warm in his grave, is probably going to be bulldozed, it having failed to attract listed status from modern art buff Tony Banks.**

Abstract painter Barbara Delaney has received an award from the Elephant Trust, founded in 1975 by Roland Penrose and Lee Miller in order "to encourage the experimental, unconventional and imaginative."

**The 3rd Chelsea Art Fair registered record sales: 550 paintings and other works of art were sold.**

Habitat, who show cutting edge art in their stores, have started an Art Club with a magazine, reduced prices and a membership swipe card designed by Julian Opie, he who refused nomination for last year's Turner Prize: 0115-955 1599 for information.

**Guy Taplin's sinuous bird bronzes are on show at The Mill House, Sonning-on-Thames, Berkshire (0118 969 7608) from June 1-7.**

Sculptor John Houlston has made a 13-foot high, 8-tonne head of Princess Diana in Faversham, Kent. It is to be cast in bronze.

**"Has there ever been such artistic pomposity [Anish Kapoor at the Hayward Gallery] at the public expense?"**

John McEwen – Sunday Telegraph

### IT'S ER AGAIN

Robert Wraith's portrait of HM The Queen (RIGHT), recently unveiled at Mall Galleries, is the most successful of the sitter, at least since the horny-handed effort by Antony Williams several years ago. Before that one has to go back to Brian Organ to find anything anywhere near as good. Only kidding, Organ lived up to his name. Stylish and elegant Wraith's portrait is without gimmick, although the soft focus of the head is arguably a peremptory miscalculation in an otherwise estimable effort. Wraith spent eight years training with Florentine conservative Pietro Annigoni, who painted the best portrait of the Queen in 1955 (now in Fishmonger's Hall), for which Wraith's picture is an obvious compositional pendant. It would be instructive to see both portraits together. Shell are the lucky commissioners of this effort.

### ERIC GILL AND THE BRITPACK

The recent rumpus over whether Eric Gill's relief carvings of *The Stations of the Cross* should be removed from Westminster Cathedral because of the artist's serious sexual crimes, which ended in the only way it could with his art intact and unanimous support from every commentator who addressed the topic, failed to make an obvious parallel between Gill and the largely talentless coterie of self-promoters universally referred to as 'The Britpack'. The case of Gill proves that the biography of an artist, even if he is an incestuous paedophile as Gill was, is irrelevant when gauging the significance of his art. This has to be right; it is Gill's misfortune that we know so much about him whereas with other major religious artists of, say, the Renaissance we don't even know their name let alone whether they buggered their own children or hapless studio assistants. Gill's art has the power to hold its own, so to speak.

Compare this with many of today's fashionable collection of artists. These careerists and oppor-



The Queen by Robert Wraith, ordered by Shell and shown at Mall Galleries, SW1

tunists would give their eye teeth to be able to brag about half the sexual peccadilloes indulged in by the randy carver. Most of the publicity seekers of repute now like nothing more than to be able to trumpet their sexual antics and serial infidelities across the newspapers in order to attract attention to themselves, precisely because their art is, by itself, incapable of holding its own. One sometimes has a strong feeling that the biography of the artist – and the more squalid the better – is all that matters, any art being reduced to a necessary but nevertheless functionally impertinent sideshow. For example, few are interested in Sarah Lucas's recent photographs because, despite the claims made for them by feature writers whose judgements are valueless and founded more on ignorance than insight, they are rotten pictures of the sort produced by

foundation photography students up and down the country (see 'Who gives a Toss?' on p. 12). The fact that in the past Lucas has played the slattern and equated her genitals to a cod makes her newsworthy. Eventually we arrive at the stage where artists don't need to produce anything concrete at all in order to establish a reputation. Their 'art' will be gauged on a kind of Yob's Charter such as to how copiously they've thrown up the night before.

### HYPEWATCH

*The Guardian* is doing its bit for so-called Cultural Britannia. It's done a deal with White Cube Gallery for 'Reader Offer' prints by Jerrold Fop's stable of artists. The first 'offer', by Charles Hume, accompanied by a three-page profile of the boy wonder and hero, is of a size (29"x23"), two-colour screenprint delineating a bird. All yours for £140. It comes in an edition of 1,000 with a printed signature. Hume's far too busy to sign prints himself. That's £140,000 gross – in short a giveaway...



## BRIEFLY...

The Tate has acquired three works by Lee Ufan (b. 1936), a Korean-born artist, as part of a collecting policy committed to looking beyond Europe and America. The Samsung Foundation provided the purchase price.

Chelsea Art Society's 51st annual exhibition is being held at the Old Town Hall, Chelsea from June 25 to July 3: admission free.

Commentators are obsessed with only two questions: Will the clashing patterns Lord Irvine has used in his tasteless re-decoration of the Lord Chancellor's private apartments in the House of Lords cause a sharp increase in Rumbelow and MFI shares? And: Has he not made vulgarity respectable? The working class must be collectively delighted since they have seen their long-held preferences for loud interior design vindicated from on high.

To celebrate his 50th birthday the Prince of Wales is holding a nationwide art competition (painting and drawing) in which young people will be asked to present their vision of Britain. 50 entries will be exhibited at Hampton Court in November. Top prize is £500.

The Watts Gallery, Down Lane, Compton, Surrey (01483 810235), dedicated to G F Watts, has organised an exhibition (June 5 to September 6) of works by his wife, Symbolist 'craftsperson' Mary Seton Watts (1849-1938), who created the nearby Watts Chapel.

The Bath Society of Artists' Annual Members' Exhibition is at Hotbath Gallery, City of Bath College, Avon Street from June 3-17.

A German television company has annoyed the Basques by implying that the Luftwaffe's attack on Guernica has been exaggerated.

Buckinghamshire County Museum has recently introduced an admission charge and the local authority are considering redundancies or even closure.



Emulsion by Paul McPhail at Houldsworth Fine Art, W10 (0181-969 8197)



Untitled by Terry Duffy at The Gallery, Manchester's Art House



Sybille Berger, NatWest Prize nominee

## NEW SHOWS

'The Ineluctable Nature', the new show of paintings by Terry Duffy, continues at The Gallery, Manchester's Art House (0161-237 3551) until June 14. From his days as a figurative artist of note, Duffy has gradually evolved into a Tàpies-like form of sensitive, minimal abstraction in which spartan marks are made to look significant. **LEFT, TOP:** *Untitled*, oil on board, 35"x38", 1997.

That elusive artist and notoriously slow worker, Paul McPhail, has finished a painting! Called *Emulsion* (**ABOVE**), it is 55" by 58" and is included in 'Head', a group exhibition of works including Adam Lowe, Chris Bucklow and fashionable cartoonist Nicky

Hoberman, plus a bald albino by Mapplethorpe, at Houldsworth Fine Art, Pall Mall Deposit, 124 Barlby Road, London W10 (0181-969 8197) until June 11. Hurry to see it while you can. McPhail's next painting is scheduled for completion some time around 2008, but he says he's not promising anything.

Will Sybille Berger win the NatWest prize of £26,000, the most valuable art prize in Britain mark, for a painting of this demanding ilk (**LEFT BELOW**)? Or will one of the other 11 shortlisted candidates have conquered all? Contestants and prizewinners are exhibiting their work at Lothbury Gallery, 41 Lothbury, EC2 until August 28. Among the other contenders is Callum Innes, whose vapid abstracts have been nominated for more prizes than is decent.



# UPDATE

**“London’s art market, the success of centuries, is now not just ours but Europe’s and European envy from the past should not be allowed to destroy its international future.”**

Brian Sewell – Evening Standard

## BRIEFLY...

**The Grosvenor House Art and Antiques Fair, featuring 90 of the world’s leading dealers, is at Grosvenor House, Park Lane, June 11-20: admission £15.**

The Fine Art and Antiques Fair, featuring 400 British and international dealers, is at Olympia from June 4-14: admission £15 (£5).

**The International Ceramics Fair, comprising 47 exhibitors from 8 countries, is at the Park Lane Hotel, Piccadilly from June 12-15: £10.**

Over 50 dealers worldwide will show at the Antique Carpet and Textile Art Fair, Olympia, June 11-15.

**New Zealander Chris Booth is the winner of the 10th Millfield Sculpture Commission at Millfield School, Street, Somerset (01458 442291).**

The excellent ‘Art and Theology’ lectures by Mary Charles-Murray at St Mary Le Bow, Cheapside, EC2 continue on Saturday June 6 at 10.30am. In the chair is the Rev Dr Allan Doig.

**The rooms at Buscot Park, Faringdon near Oxford housing Burne-Jones’s *Briar Rose* series of paintings have been restored, as have the paintings.**

American squillionaire Michael Bloomberg has given £250,000 to the Serpentine Gallery and agreed to join its board.

**In its April issue, *Harper’s and Queen* played a disgraceful trick on their readers by inventing a conceptual artist who makes big sandcastles. Their phone’s not stopped ringing from journalists eager to write about him. Serves them right. Art is a serious matter.**

## MOORE OPEN HOUSE

The centenary of Henry Moore’s birth is on July 30. In celebration of the event an open day is being held at Moore’s studio, Perry Green, Much Hadham, Herts (0171-729 5366) on Saturday June 20. Many of Moore’s sculptures can be seen in surrounding fields, where he sited them himself. Music will be performed by the Harrogate Brass Band because, presumably, Harrogate’s in Yorkshire, and, being a tyke himself, Henry liked a nice brass band. Their polished instruments will, of course, subtly counterpoint the shiny sculptures. It is not widely appreciated that Moore was deeply influenced in the finishing of his bronzes by the patinations and reflections on his father’s tuba, which flickered in the firelight as the old miner played lachrymose tunes for his family each evening after a shift down t’pit. This autumn the conversion of a barn at Perry Green will be completed allowing exhibition of maquettes and works on paper. Visitors are otherwise welcome by appointment from April to October.

## COMINGS AND GOINGS IN NW8

Latest purchases for Charles Saatchi include sculptures comprising burnt plastic by Ian Dawson from Hales Gallery, while acquisitions from the Whitechapel Open include pieces by Ian Chilver, Jason Brooks (a portrait of Matthew ‘Complete Arsehole’ Collings no less) and a Vermeer pastiche by Tom Hunter. Showing his customary discrimination he has also recently bought eleven paintings by trendy cartoonist Nicky Hoberman. The latest ‘de-acquisitions’ from Boundary Road were at Christie’s recent auction of contemporary works with sales of James Rieley and Cathy de Monchaux.

## FINE ARIAN FOR TATE

Swedish art critic Nars Vittel, last year’s Turner Prize judge and director of the Louisiana Museum of Modern Art in Copenhagen since 1995, has been appointed the first director of the Tate Bankside. When named by Nicholas Serota at a special candlelit pageant in Wembley Stadium attended by one hundred thousand chanting and militarily drilled supporters of Britart, a delighted Herr Vittel declaimed: ‘Ich bin ein Londoner und especially maintainant.’ He beat five other shortlisted candidates, including England’s Rose, the shrewdly intellectual Sylvia Lipstick-Networking, for the prestigious position in which he will be expected to oversee a stimulating programme of crack German conceptualists, sveldt Dutch performance artists, earthy Portuguese feminists, seminal American minimalists and others of a strictly non-degenerate persuasion.

## WHO GIVES A TOSS?

Two brand leaders in the new school of Opportunism, Sarah Lucas and Angus Fairhurst, have exhibited what look like film ends from a roll of snaps. In one of these blurred colour pictures, Fairhurst is photographed near some red and yellow flowers wearing a suit. Apparently by thus dressing up he has drawn attention to the idealisation of nature, although it should be pointed out that it isn’t obvious he is wearing a suit. The suit, it is said, is associated with ‘The City’ while flowers stand for ‘The Countryside’. Incidentally, in order to qualify for membership of the new Opportunist movement, of which these two charlatans are principal members, works must be informed by the ideas of a precocious four-year-old. It goes without saying that these ‘masterpieces’ commanded five pages in a weekend supplement.

Our stalwart contributor to ‘Artbollocks’ and ‘Who Gives a Toss’, the Andrew Mummery Gallery, has recently exhibited paintings by Peter Davis. When 300,000 people are starving to death in Sudan and the Indonesian government is murdering its population with weapons sold to it by Britain, the description of Davis’s paintings can only elicit a loud gasp of indifference: “Reducing his role as a manufacturer to a minimum, Davis has devised a process for the creation of these new paintings in which the removal of paint is as significant as its application. 3mm wide masking tape is applied at 3mm intervals across the width of black gloss laminate panels that have been prepared to the artist’s specifications. Gloss paint is applied to the whole surface of the panel with a roller and then the masking tape is removed. The combination of gloss paint and the gloss laminate panel gives the completed paintings reflective mirrored surfaces and the appearance of industrially manufactured objects. They are not, however, perfect “minimal” works of art. Davis tapes up the panels as well as he can, but when the paint is applied it bleeds behind the tape and blurs the lines formed when the paint is removed. This bleeding cannot be controlled by the artist and varies from panel to panel. It is what makes the objects ‘paintings’.” We’ve heard there’s a shortage of roadsweepers.

Michael Kenny’s sculpture, which recently won a competition for a site on Greenham Common in Berkshire, is described in the victory publicity as follows: “Normally Michael Kenny confines himself to calm geometric shapes with a conventional balance. This time he has introduced conflict and achieved a new dynamism and energy by cutting into the vertical line.” No shit! Daring stuff.



## BRIEFLY...

Who recently made this fatuous remark? "The distinctions between the higher and popular arts are meaningless." Citizen Smith, that's who. Roll on the re-shuffle.

Picture restorers never learn. In a recent article, the restorer of Leonardo's *Last Supper*, Pinin Brambilla, expressed the view that previous restorers had got it wrong but now everything is swell because she, finally, has got it right. These are probably precisely the same words used by the previous restorer.

By 2006 it is calculated that there will be nearly 560,000 employed in 'creative' jobs compared to 220,000 in 1981.

Anne Desmet has recently been appointed editor of *Printmaking Today*, the specialist quarterly magazine.

£40 million worth of art recovered by police from burglars is still unclaimed including the painting *Morning on the Tamar* by George Cole worth around £40,000.

Work starts later this year on a 2/3-year, £20 million extension to Manchester City Art Gallery which will lead to an increase in the number of exhibits on display and which is intended to lead to a doubling of visitors (to 500,000) within five years.

Affable chancer Jeff Koons has won custody of his son from his former wife, stripper Ilona Staller, who took the boy illegally to Italy and has refused to return him.

Gay Hutson is organising 'The Art on Paper Fair' – drawings, watercolours, photographs etc. – at the Royal College of Art from February 18-21 next year. (0181-742 1611 for details.)

The Royal Society of British Artists has elected Romeo di Girolamo as their new president.



George Fullard and *Flowers* at Mappin Art Gallery, Sheffield



Untitled by Roger Hilton at Parnham House, Beaminstor, Dorset



Christ Led Out of Pilate's House by Luca Cambiaso (1527-1585) at the Walker Art Gallery, Liverpool



Dressing the Kitten by Joseph Wright of Derby (1734-1797) in 'Fancy Pictures' at Kenwood House, NW3

## NEW SHOWS

'Fancy Picture' is an 18th-century phrase used to describe (usually) a painting of a rural subject which is sentimental verging on sickening sweetness. The best-known examples of the genre are Gainsborough's late works of animals and country lads set against candy floss trees of no known genus. Most fancy pictures are unappealing to modern taste but there are exceptions. *The Shrimp Girl* by Hogarth for one. 'Angels and Urchins', an exhibition of fancy pictures at Kenwood House, Hampstead until August 9, will allow visitors to gauge their response. Included in the show is *Dressing the Kitten*, which anticipates the worst excesses of Victorian sickbagery, by Joseph Wright of Derby (ABOVE RIGHT).

George Fullard (1923-1973), who was making sculpture from found objects and smashed furniture when Richard Deacon and Tony Cragg were mere bubbles in their fathers' testicles, is having a retrospective at Mappin Art Gallery, Sheffield, the sculptor's birthplace. Here he is (TOP LEFT) standing beside *Flowers* of 1959/60. Speaking at about the time he made this sculpture, Fullard said: "Just as the child, without effort, slips through imagination out of life to make a man of a pepper pot, or the heaving deck of a shipwreck of a placid pavement, so the artist works toward the miracle of making visible that which apparently could not exist. And it is precisely the depth of conviction with which the creator enters the imagined reality – not its outward shape or appearance – which in the end communicates truth."

Over the years, and using only tiny sums of money, Padraig Macmiadhachain has bought works by mainly St Ives artists with whose work he feels a sympathy. This collection, which includes works by all the usual Cornish suspects, features good pieces by lesser known artists. His collection is on show at Parnham House, Beaminstor, Dorset (01308 862204) from May 23 to June 28. TOP RIGHT: Roger Hilton's *Untitled*, 1974.

80 Old Master drawings previously part of the collection of Lancashire landowner Charles Blundell and now held in the Walker Art Gallery, Liverpool are on show at the gallery from June 20 to September 20. The impressive collection includes *Christ Led Out of Pilate's House* (ABOVE LEFT) by 16th-century Genovese Vorticist Luca Cambiaso (1527-1585).



## UPDATE

**“While lottery money sloshes about helping to pay for Cool Britannia, the institutions which really put Britain on the international map are suffering. The great museums and galleries remain deeply suspicious of the Culture Secretary.”** Christopher Hudson – Evening Standard

### BRIEFLY...

A proposal has been mooted by the Italian government for privatising the Colosseum in Rome in order to reduce the country's colossal debts. The Uffizi is also on a list of potential privatisations.

Prior to the Cup Final, Newcastle supporters dressed Gormless's Angel of the North in a Magpies' black and white striped shirt featuring the number 9 and Alan Shearer's name. It was removed by the humourless local constabulary within 20 minutes. Good old Gormless was amused and wouldn't have minded if it had remained there for a day or two.

The statue of a curly haired youth which formed a fountain in the French Embassy in New York, and which has been proposed as a missing Michelangelo from the Florentine's teenage years, has completed its restoration by the Metropolitan Museum and gone back on display.

The market in Aboriginal art is apparently worth £40 million a year. No wonder the dealers who sell this stuff are so defensive.

**The painting by Winston Churchill which raised eyebrows when it sold last year for £150,000 was bought by carpet seller Lord Harris.**

*Young Girl Removing Her Blouse*, a bronze by Nick Deans, has caused outrage among the women members of Uckfield Golf Club in Sussex because the £25,000 sculpture has been removed from the male lounge into the foyer. If nothing else the explicit sculpture should straighten a few putters.

**Sculptor Ron Mueck, he of *Dead Dad* in 'Sensation', has proposed a giant baby wearing a nappy for the empty plinth in Trafalgar Square.**



Clockwise from top left: *A Couple in a Garden Path* by Carel Weight in the 30th anniversary exhibition at the New Grafton Gallery, Barnes, SW13 (0181-748 8850); *Portrait on a Red Sofa* by Lucian Freud at the Tate Gallery until July 26; *Female Figure* by Peter McGrath at Parkview Fine Paintings, Bristol (0117 970 6265) until July 10; *Bob's Round* by Ray Richardson, included in a sale to benefit the charity 'Animal Aid' at Slaughterhouse Gallery, 63 Charterhouse Street, EC1 from June 3-13

### NEW SHOWS

New Grafton Gallery is celebrating 30 years of selling work by 20th-century British artists, 16 of them at their current site in Barnes following their move from New Bond Street. 'Artists of Today and Tomorrow Part 1' from June 25 to July 18 includes many of the artists whose work the gallery has championed, from Tom Coates, Fred Cuming and Ken 'Croesus' Howard to youngsters Julian Bailey, Sarah Spencer and Ruth Stage, who had her first show at the gallery only last year.

**TOP LEFT:** *A Couple in a Garden Path*, 1980, by Carel Weight, 15" x 12", oil on board, £4,750.

25 new works by Lucian Freud will be shown soon at the Tate Gallery before disappearing into the private collections of Americans. The artist, whose altruism is not widely appreciated, said: "I would like people to see the paintings here before they go to America – perhaps never to come back." Texan model Jerry Hall has been sitting of late for the industrious, nocturnal flesh wallah.

**TOP MIDDLE:** *Portrait on a Red Sofa*, 1993/94.

*Female Figure* (TOP RIGHT) by Peter McGrath, a prizewinner in the National Portrait Gallery's Portrait Award in 1989, is included in his one-man show at Parkview Fine Paintings, Bristol until July 10.

An exhibition of 20 works which have animals as subjects by a range of contemporary artists, including popular painter and animal conservationist David Shepherd, illustrator Sue Coe, sculptor Nicola Hicks, printmaker Sandra Baxter and photographer Robin Grierson, is to be sold to benefit the charity Animal Aid at the appropriately named (or perhaps not depending on your sense of humour) Slaughterhouse Gallery, 63 Charterhouse Street, EC1 (01732 364 546) from June 3 to June 13. Two photographs, generously donated by Linda McCartney before her death, are to be auctioned (phone for details). Also up for grabs is Ray Richardson's *Bob's Round* (ABOVE).





Debra Manifold PS

"Celebration"

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# UPDATE

## BRIEFLY...

**Over the next four months the covers are coming off the Albert Memorial for the first time in eleven years following its £10 million restoration.**

The body of Diego Velázquez is to be exhumed and re-buried because of roadworks in the centre of Madrid.

**The Carrara marble quarries in northern Tuscany, where Michelangelo famously selected the flawed marble for *David*, is in the hands of a receiver. It is considered that medieval business practices prevent the quarries being profitable.**

Merchant banker David Verey, 47, has been appointed Chairman of the Tate Gallery trustees.

**More tremors in the Apennines have caused further damage in and around Assisi; frescoes have come away from walls and more plaster has fallen from the ceiling.**

The State Art Restorer of Umbria, Piero Nottiani, has been bludgeoned to death with a marble statuette of an ancient goddess.

**Anniversaries: June 17 is the centenary of Edward Burne-Jones's death while June 7 is the 150th anniversary of Gauguin's birth.**

Waterlily Pond and Path by the Water, 1900, by Claude Monet (1840-1926) in a sale at Sotheby's on June 30: est. £4-6 million



## AUCTIONS/SALES

The recent Impressionist sales recorded low prices and large quantities unsold. A Degas which sold for \$3.3 million in 1989 fetched \$2 million this time around; a Renoir nude bought for \$6.05 million in 1990 sold for \$2.75 million; and another Renoir which realised \$1.7 million in 1989 made a paltry \$717,500. In contrast, prices for more academic 19th-century painters established a number of records.

In its 'Impressionist and Modern Art' sale on June 30 one of Monet's *Water Lily* paintings (BELOW LEFT) will be sold with an estimate of £4-6 million. On June 9 there is also at Sotheby's a sale of 'Great British Pictures' ranging in date from 1500 to the 1950s.

In September Sotheby's launches a new one-year MA course in Art Business: the course is validated by Manchester University.

Christie's slumped it at a derelict brewery in Clerkenwell for their first Contemporary Art show in April. As was widely reported, Damien Hirst's medical cabinet called *God* sold to Helly Nahmad, the neophyte nabob of Cork Street, for £188,500. It was sold by Doris Saatchi, whose husband was selling work by James Rielly and Cathy de Monchaux in the same auction. Another Hirst confirmed that he really does have the Midas touch when a naff swirl painting sold for £71,900. The long rectangle of

50lbs of boiled sweets by Felix Gonzales-Torres (OPPOSITE RIGHT), a parody of Richard Long's rectangles of chalk, fetched £106,000, or £530 a quarter. Clever trick that one. Apart from the big price items, which also included a plaster mattress by Rachel Whiteread for £76,300, British artists didn't fare especially well. Howard Hodgkin, the Boyle Family, Alan Charlton, Sean Scully, John Davies, Hamish Fulton were all bought in having failed miserably in most cases to reach low estimate. A spiral of stone by Richard Long also got the bum's rush. Realism at last.

'Contemporary Ceramics' are being auctioned on June 10 by Bonhams Knightsbridge (0171-393 3930), who have made themselves the leading auctioneer in this field. Numerous works by Hans Coper and Lucie Rie are on offer. On June 24 Bonhams also auction 'Fine 19th-Century European Painting' in which features an autumn scene by Atkinson Grimshaw.

The latest Art Sales Index is published revealing that there were 133 auction price records in 1997/98 in the price range £100,000 to £14 million of which 55 were Old Masters and 30 were non-Impressionist 19th-century painters. 21 Dutch 17th-century masters broke individual records, registering the fact that these, like many Old Masters, have always been seriously underpriced compared to the fashionable and artistically worthless contemporary dross that fetches a fortune. This

suggests that collectors are moving towards what is blue chip and of proven quality rather than that which is gimcrack.

Using a new company, Sotheby's Ventures, the auction house will offer dealers loans to buy an expensive object or work of art. Sotheby's will become 50% owners of the work and once a sale is effected the company will deduct interest charges and split the rest. Christie's apparently offers a similar scheme.

In March Christie's sold *Salthouse Dock, Liverpool* by Atkinson Grimshaw even though it had been stolen. The painting was bought in the 1960s by a descendant of the NACF's founder but was stolen in 1993 and, after vanishing to New Orleans, was bought by a London dealer in 1995. As the painting had been bought from Bermondsey market soon after the theft, a place which at that time was covered by the ancient law of Market Ouvert gives the buyer title to anything purchased there between sunrise and sunset (the law was repealed in 1994), the sale was legal.

During a three-day sale Christie's sold for £7.04 million the contents of Hackwood Park, the home of newspaper baron Lord Camrose. All 1,682 lots sold, with prices ranging from £1 for a beech armchair (a bargain) to £254,00 for a Regency rosewood desk. Many items exceeded estimate by many times and certain items fetched far more than they would have done in a general sale of artifacts and effects.

A rare painting of anywhere south of Stockport by L S Lowry (1887-1976) in a sale at Phillips on June 9: estimate £150-200,000





**"[T]hough Turner and Constable are no more, the English landscape tradition continues, albeit often faintly, in the barbarous age of the Brickies and the Serotas, the Saatchis and the Rosenthals, and all those who would undermine our splendid national tradition – and genius – for the exact rendering of nature's subtleties."** Paul Johnson – *The Spectator*



**St Jerome in his Study by Albrecht Dürer is in a sale at Christie's on July 8: est. £15-25,000**



**50lbs of boiled sweets by Felix Gonzales-Torres fetched £106,000 at Christie's in May ... that's £530 a quarter!**

High prices have been achieved recently at certain country auctions. Phillip Serrell's salesrooms in Malvern sold a painting by 19th-century Vittorio Reggianini to David Mason for £79,000, the second highest price ever achieved for this artist. Hamptons International of Godalming made £160,000 for two naked lads drying themselves on the beach by Henry Scott Tuke (1858-1929). Even more impressive was the £345,000 realised for a painting of a girl picking tulips by the American Impressionist George Hitchcock which was bought by an American collector.

One of the good things about L S Lowry was that he had little time for southerners, hence there are few scenes in his oeuvre depicting locations south of Stockport. There are, however, a few scenes of London including this one (**OPPOSITE RIGHT**) of 1959 which is being auctioned by Phillips on June 9 in their sale of 'Modern British and Irish Paintings': est. £150,000-£200,000.

Not trusting the cockneys an inch, the bluff Lancastrian obviously brought down a chara load of millworkers, cripples and whippet fanciers to pose around Eros.

200 prints by Albrecht Dürer (1471-1528) from the collection of Count Antoine Seilern are being auctioned by Christie's at King Street on July 8. Estimates range from £300 to £100,000 and many of the artist's most famous engravings and woodcuts are represented by good impressions. **ABOVE LEFT:** *St Jerome in his Study*, an engraving of 1514, estimate £15,000-£25,000.

Christie's are selling '20th-century British Art' on June 12, 'British and Continental Watercolours and Drawings' on June 17 (South Kensington) and 'Impressionist and 19th-Century Art' on June 24 & 25.

Christie's will be holding a 1,600 lot sale of Oriental art and British pictures from the stock of Spinks from June 19-21 with estimates ranging from £100 to £10,000.

**LATE NEWS:** Christie's has been bought by French businessman François Pinault for £721 million. Pinault is a well-known art collector and already owns Samsonite luggage, vineyards and a Colorado ski resort. This will be the first time in its 230-year history that Christie's has not been British-owned.

## NEW GALLERIES

**Artistic License is at 3 Erskine Road, London NW3 (0171-722 2878). They will show contemporary art, craft and sculpture in the price range £100 to £2,000.**

**The 507 Gallery, 507 King's Road, London SW10 (0171-349 0682) is opening on June 7 to sell contemporary paintings and prints. The first exhibition is paintings by Brian Lewis.**

**Hanging Space has opened at 36 Newington Green, London N16 (0171-249 7727) to specialise in British painting and sculpture.**

**The Dissenters Chapel and Gallery has opened at Kensal Green Cemetery, Harrow Road, London W10 with an inaugural show comprising paintings and monoprints by Rowena Jackson (£35-£1,000).**

**Upstairs at The Clerk's House, has opened at 118 Shoreditch High Street, E1 (0171-729 5076). It aims to challenge mainstream ideas about the role of the art gallery. Not another one! Anyway what's wrong with mainstream ideas?**

## BRIEFLY...

**Painter John Keane has been commissioned to depict the building work on the £127 million Lowry Centre at Salford Quays.**

**Sara Gallie of Gray's School of Art in Aberdeen has won the Carnegie Travelling Scholarship awarded by the Royal Scottish Academy.**

**Elton John has been asked by Sotheby's to return part of a Roman sarcophagus which he bought for £8,000 four years ago. It is believed to have been stolen.**

**The Transport Museum in Coventry has scrapped its admission charge because the local council has enterprisingly awarded the museum an extra £52,000 in order to compensate for the lost revenue.**

**German Andreas Gursky won the £10,000 Citibank Photography Prize.**

**Textile artist Lois Blackburn has completed a four-panel screen illustrating the ceramic collection at Leighton House Museum and Art Gallery which will now form part of the permanent collection.**

**Five paintings from the Loyd collection, three by Turner, a Van Dyck portrait and a 15th-century Sienese cassone have been placed on long-term loan to the Ashmolean Museum in Oxford. The Turners complement the already impressive collection of the artist's watercolours given to the gallery by John Ruskin.**

**Fancy a job lecturing in Fine Art at Aberystwyth University? See page 72.**

**Lucian Freud's *Large Interior* sold in New York for \$5.8 million, double its estimate. British collections dropped out of the bidding at £7.50 plus triple Green Shield stamps and free entry to the Dome.**

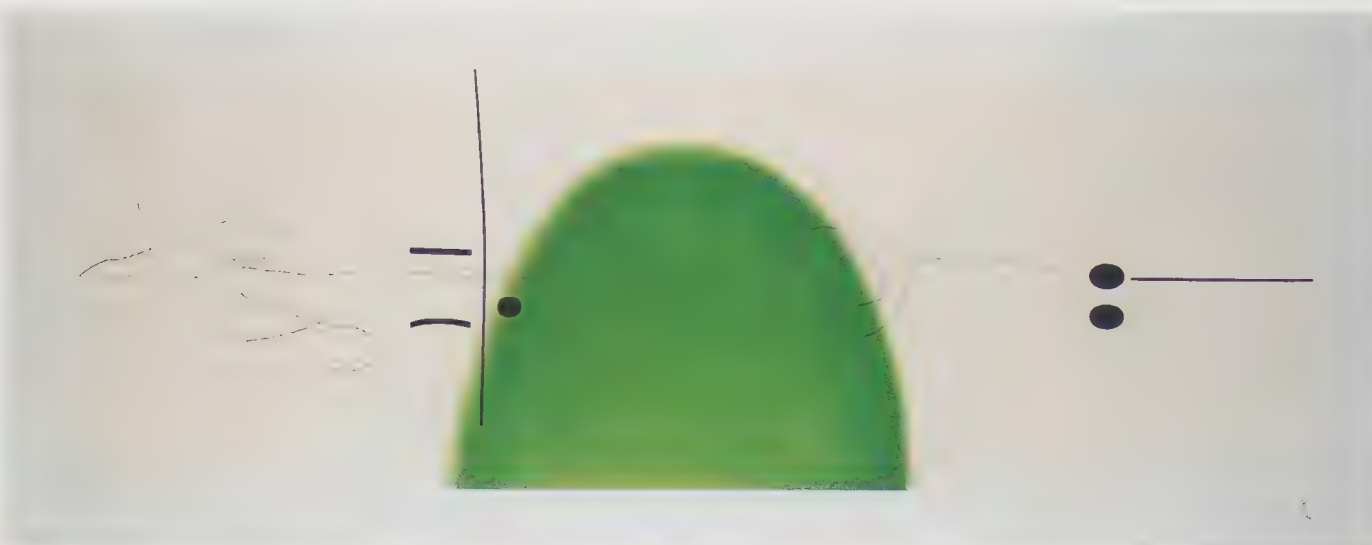


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Peter Dover, "V/98/1", oil on canvas, 39cm x 39cm

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Afternoon on Priest Cove – girls playing on the rocks, south-east wind, mixed media, 22" x 30".

The day starts with a walk to school with the kids. Down No-Go-By Lane and up Nancherow Hill into St. Just. This part of my daily routine allows me to catch glimpses of the sea, look at the stream in Kenidjack Valley and the hedgerows and the fields, and get a feeling about the weather and the light. By 9.30am I am back at home, having made a decision about where and what to paint.

At other times I work on projects, producing a series of paintings on one theme – it may be a specific part of the coast or landscape, or a group of people at work on the land or sea: fishermen, quarrymen, miners, farmers, even travellers.

A bright day – the day to be spent on Priest Cove, St. Just's 'beach', a small rocky cove used by the local fishermen and families, a few visitors, and me. Nestling into the side of Cape Cornwall with Land's End in sight, this is one of the most westerly parts of the Atlantic coastline.

I wander amongst the rocks looking for that special spot, somewhere that grabs me,

but which also provides a perch for me and my gear, as well as a degree of concealment from any potential audience.

Working on paper – sheets of hand-made Indian paper clipped to a board – the painting starts with collage on parts of the paper and then watercolour is applied rapidly, sometimes in detail, sometimes very loosely. A lot of splattering and pouring, scratching and rubbing, searching for that combination of delicate, detailed areas contrasting with and balanced by distressed, looser mark-making. The surface is cut into and gouged by a knife blade or my fingernails to reveal the fresh white of the underlying paper; ink is poured on and more watercolours and acrylics are added. Pencil and pastel scribbles appear. Parts are wiped clean again, and scraped back. Layers are added and removed, all the time keeping an eye on the tide or any potential change in the weather. Oyster-catchers are calling, the south east winds blow.

I am trying to catch that feeling of the

light on the sea, the surface of the water, the wind's movement, the meeting of water and rock (the soft and hard, the movement and the stillness), the colours of the granite. Eventually it starts to come together but something else is needed.

My kids arrive on the beach with Caroline, school having ended (the day has sped by), and this provides me with just what I need. Two figures on the foreshore appear in the painting, to give a sense of scale and time.

A few words jotted down in the corner of the painting and it's finished. With that decision made, I hide the work from my own view – I don't want to look at it again until maybe a week later in the studio. I will then have forgotten how long I spent on the painting and therefore if it is a failure, or to be destroyed, I won't get depressed. Also, looking at it with fresh eyes I can see it as a 'painting' in its own right, and not just as a 'picture' of that day and place. A few marks may be made in the studio, but these are minimal – the bulk of the work has been executed in Priest Cove itself.

Kurt Jackson's one-man show 'Between Earth and Sky' is at the John Davies Gallery, Stow-on-the-Wold, Gloucestershire (01451 831698) from June 6 to July 4. Watercolours and mixed media paintings range in price from £400-£3,500. A colour catalogue and invitation to the Private View are available from the Gallery for £6 including postage.



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## VINCENT VAN GOGH (1853-1890)



*Self-Portrait with Bandaged Ear* is among the most instantly recognisable paintings by Van Gogh. Few of its regular admirers will be aware that it has been repeatedly dismissed by some scholars as a fake or crude pastiche. The recent revival of these charges in front-page stories, on the grounds that the picture is not mentioned in the artist's voluminous correspondence, demands that we examine it again closely, even if this most immediate reason for impugning its status is demonstrably feeble.

Its provenance stretches back to Père Tanguy, the tubby, bearded cove who twice posed for Van Gogh in the autumn and winter of 1887. Tanguy was a paint merchant who, in exchange for materials, accepted works which were exhibited in the room behind his shop. It is not known how this self-portrait came into his possession but we do know that the painting featured in exhibitions in Paris in 1901 as well as in the major Van Gogh retrospective of 1905. If *Self-Portrait with a Bandaged Ear* is a dud it was painted at a moment, the 1890s, when it can't have been profitable to produce an elaborate fake by an artist who had died only a few years earlier and who had sold only a handful of works in his lifetime. The painting was eventually bought by Samuel Courtauld in 1928 during an intense spell of collecting. Nowadays, the picture is usually housed in the Courtauld Institute but it is currently on loan to the National Gallery where it hangs alongside five other works by the same artist from roughly the same period.

The condition of the work is generally good, the sketchiness of the paint, particularly at the canvas edges, corresponding to the artist's indifference, exhibited in so many works, to perfect, all-over execution. In the last three years of his life Van Gogh painted quickly, often completing a picture at one sitting. His procedure was to paint in front of the motif and then revise later in the studio. After his move to Arles in February 1888 he was in the habit of



despatching to his brother, whom he considered joint owner of the works, rolls of accumulated canvases always with the promise of re-touching, where necessary, at a later date. In order to conserve expensive stretchers, finished paintings were taken off their supports and stacked while still incompletely dry. Evidence of this procedure can be seen in many of the works from Arles and St Rémy: the pressing of the back of one canvas onto the paint surface of that below tended to squash any impasto, leaving the pattern of canvas impressed into the flattened goblet of paint. This is clearly visible in the National Gallery's Van Goghs. There is, however, no evidence of it in the present self-portrait, arguably because Vincent kept the portrait with him thus allowing it to dry naturally, but more reasonably because it is anyway comparatively thinly painted. The other technically crucial point to make about this picture, a shortcoming common to many Van Goghs, is that bright, even strident pigments, which he

working his picture of a pipe on a chair (also in the National Gallery), he had completed "another new self-portrait". Some confusion has arisen as to which of the two possible self-portraits this refers to. The other self-portrait, in which the sitter also has a bandaged ear and is smoking a pipe, is in a Chicago private collection. It is a bold demonstration of Vincent's theories of complementary colour and its authenticity has rarely been questioned.

Courtauld's picture, on the other hand, relies on symbolism rather than painterly technique for its impact. Indeed, it is the most elaborate of Van Gogh's 38 painted self-portraits and, although many more were to follow, it is the last in which

tional. When weighing the likelihood of this self-portrait as symbolic we must remember that Van Gogh was both a sentimentalist and a lover of narrative painting. The prominence given to the two background objects – easel and Japanese print – surely suggest deliberate narrative and symbolic purpose: nothing is ever accidental in a painting by Van Gogh.

Understanding the artist's state of mind at the time he painted the work is essential to appreciating the significance of these objects. In January 1889, when this picture was painted, Vincent was living through the gravest turmoil of his life. He had seen his elaborate plans and fantasies for the future collapse. His friendship with

## "A canvas painted by me is worth more than a blank canvas. I can claim no more than that."

often described as having been applied straight from the tube, have lost their bloom and are even misrepresentatively discoloured. One suspects that, as with the National Gallery's version of *Sunflowers*, the yellows here are not nearly as vibrant as they once were.

The background to this painting coincides with one of the most famous incidents in the entire history of art, that of how Van Gogh cut off his ear. It was Vincent's hope to set up a colony in Arles, where artists could live in mutual supportiveness and encouragement. In furtherance of this ambition he wooed Gauguin, an artist he had met and befriended in Paris, and invited him to stay. Being a notorious freeloader, Gauguin duly arrived in October, much to Van Gogh's relief because the Dutchman had felt increasingly isolated throughout the year. Two powerful, intransigent personalities convinced of their own stylistic rightness proved a combustible mixture and they argued constantly, sometimes violently. The situation was exacerbated by the almost constant rain which confined them to the house. On the night of December 23rd, 1888, following yet another disagreement, Van Gogh had a seizure during which he apparently first threatened Gauguin with a razor and then injured himself, severing part of his right ear. In "a state of terrible excitement" he ran to the Maison de Tolérance, a bordello, where he presented the dismembered slither of lobe to a girl called Rachel. Having fled the previous evening and spent the night in a hotel, Gauguin returned to the house the following morning to find the police had arrived. Blood was splattered in every room and a gravely ill Van Gogh had been removed to hospital. It was thought unlikely that he would survive because a neck artery had been severed occasioning a severe loss of blood.

Prior to this first seizure he had suffered three fainting fits and before volunteering himself to the asylum of St Rémy in May 1889 he would have three more violent seizures, at least one of them characterised by acute paranoia. He confessed to having no recollection of what happened during the attacks.

He remained in hospital until January 7th, although his friend the postman, Roulin, had escorted him to his studio for a short restorative visit on the 4th. He returned to the hospital frequently in the following weeks to have the dressing changed. By January 17th, when he wrote a lucid 12-page letter to his brother, he was back home in the so-called 'Yellow House' painting furiously – working, he said, took his mind off things. He mentions in the letter that, apart from re-

the sitter faces right: no self-portraits record the mutilated ear. Usually, Van Gogh favours colour and vivid, physical application of paint to suggest mood. Here, it is as if the artist confronts calmly the reality of his situation. He is gaunt, lightly bearded and the flesh beneath his eyes is discoloured, as well it might be given his recent dalliance with death. He wears the same distinctive hat and green coat which feature in the other bandaged self-portrait. In colour, the picture is not as vivid as the Chicago self-portrait, but then Van Gogh's style often alters between consecutive pictures, as does the quality and impact of work produced. He is among the most uneven painter in the entire history of art. The background provides the most convincing evidence of authenticity. A faker need not add to his problems by complicating a genre otherwise known for its simplicity.

Behind Van Gogh is an easel, an essential tool of a trade which has tortured him, on which stands a canvas with a few barely legible strokes. The vague configuration of marks may represent the preliminaries of a sunflower painting – the artist was painting a second set of sunflower pictures at this time. To the right, framing his face as if to complete his personality, is a Japanese print including a view of Mt Fuji by Sato Torakiyo – Vincent's original copy of this print is apparently also in the Courtauld Collection. The Van Gogh brothers avidly collected Japanese prints which feature, for example, in the background of both versions of Père Tanguy's portrait.

It is tempting to read many of Vincent's works as symbolic because we know so much about him. Comments in his letters concerning the symbolic value of particular colours and objects encourage us in this direction and there is no doubt that in certain instances symbolism was inten-

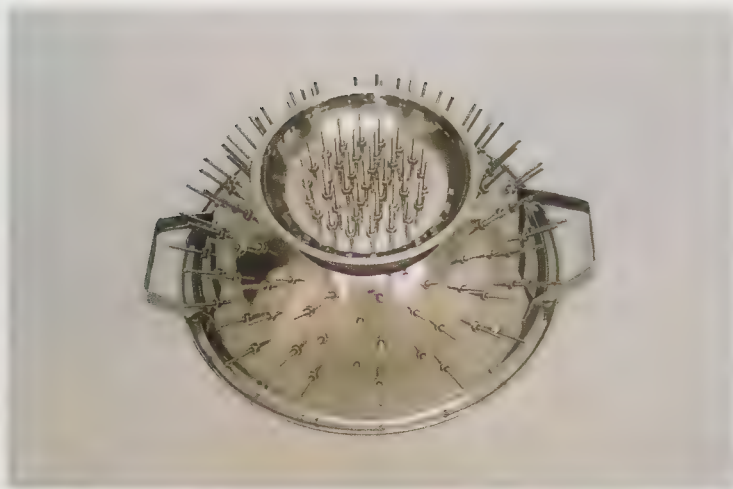
Gauguin had been terminally damaged and he was aware that Gauguin's experience, if conveyed to their mutual friends, would deter their visiting Arles. Vincent was faced with the prospect of another year alone among a hostile provincial people whose accent he had difficulty understanding. He was, additionally, being forced to confront a lifetime of financial uncertainty because his brother, who had been financing his work for years, had recently announced his intention to marry. Immediate circumstances were also preying on his mind: during the week before writing at such length to Theo, he had been unable to afford the food he needed to ensure a proper recovery. As if his emotional turmoil wasn't enough, locals in Arles jeered at him and insisted to officials that he was mad and dangerous and must be incarcerated for their safety, if not for his own. The previous summer Vincent had written that painting would cost him his sanity; at this moment in mid-January 1889 he confronted the future knowing that it had cost him at least that. By February 7th, days after completing this picture, he was back in hospital convinced he was being poisoned.

Unlike the Chicago self-portrait, this is not a painter's painting. Instead, it summarises the state of his life at this moment: "I am here alone in my house. I have injured myself and am driven mad by my work. Look at me! I am gaunt with illness and hunger. My dreams of establishing an artist's colony in this 'Japan of the South' are shattered."

Would any faker dare to be so psychologically and emotionally literal? It is unlikely.

*Self-Portrait with Bandaged Ear* is on loan to the National Gallery from the Courtauld Institute of Art.





Left: No Way 111, 1996 by Mona Hatoum at the Museum of Modern Art, Oxford until June 26. Right: Do Unto Others, 1997 by Mona Hatoum also at MOMA Oxford

Edward Lucie-Smith considers Mona Hatoum, Anish Kapoor and Ilya Kabakov, visits Hong Kong and ponders the state of art book publishing.



Photograph: Michael Leonard

# CRITIC'S DIARY

To Oxford for the **Mona Hatoum retrospective**, originated by the Museum of Contemporary Art in Chicago and already seen at the New Museum in New York. Hatoum makes art in ways that I usually find unsympathetic, but generally succeeds in converting me to the validity of what she does. Particularly remarkable are the early video, *So Much I Want to Say* (1983), about her relationship with her mother, stranded in Beirut by the Lebanese Civil War, and the notorious *Corps Etranger* (1994), in which she explores the interior of her own body with the aid of an endoscope. This is one of the most genuinely and radically feminist artworks I know. I've never been surprised that it upsets any number of normally tolerant male critics. In fact, seeing it for the second time, I was struck not so much by the radicalism of the underlying intellectual programme, but by the strange, disturbing beauty of many of the images discovered by the camera.

To the V & A for a conference on 'The Impact of Art Books', timed to celebrate the centenary of the birth of Bela Horovitz, founder of the Phaidon Press. Curiously enough, no-one from the present Phaidon is among the speakers, which may indicate how much times have changed, but it makes an interesting day nevertheless. Horovitz, born in Vienna, was the inventor of the modern art book. He was also the inventor, where art books at least were concerned, of the pile-it-high-and-sell-it-cheap philosophy now so successfully pursued by German publishers like Taschen and Könemann. The only thing was that his texts were, on the whole, very much better, not least because he made a policy of republishing classics like Burckhardt's *Civilization of the Renaissance in Italy*, for which there seems to be no market today. He, and even more so perhaps his partner Ludwig Goldscheider, had an enormous impact on contemporary taste. For example, Goldscheider's *Art Without Epoch*, first published by Phaidon in Vienna in 1934, and later several times republished by Phaidon in English, foreshadowed recent tendencies in its refusal to 'hierarchise' art and also in its suggestion that things drawn from popular culture and 'high art' objects could be equivalents. Someone should give it to Tony Blair as a Christmas present.

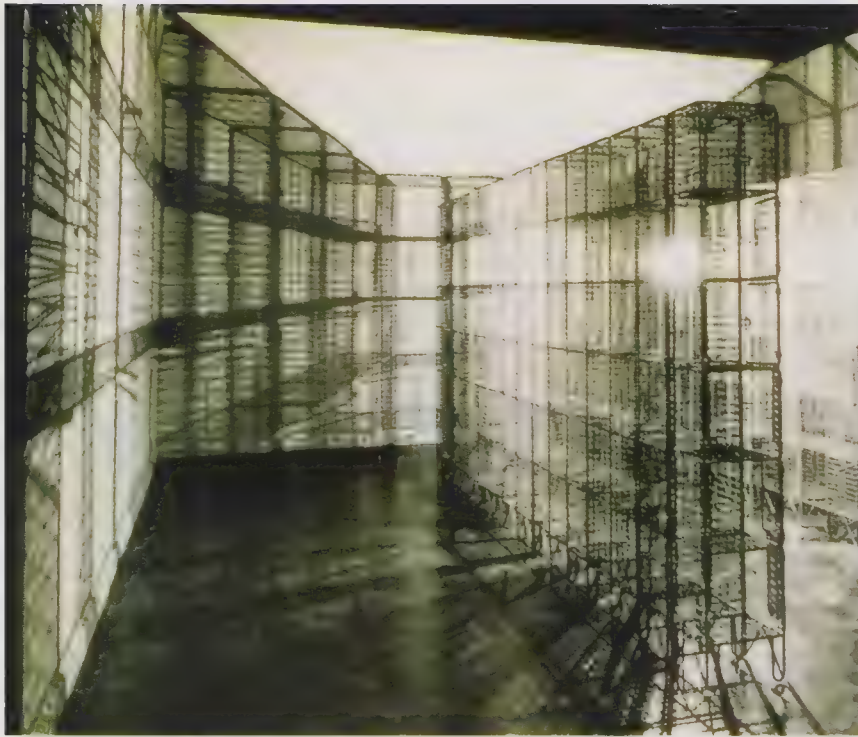
The lectures directly relating to the history of Phaidon were propped up at either end of the day, first by a lecture from Dr. Nigel Spivey (substituting for Germaine Greer) on the growth of Van Gogh's reputation through art books; and second by one from Dr. Anthony Hamber on advances in reprographic technology. Spivey didn't tell me anything I didn't know already; Hamber was totally riveting. He used to look after the reproductions in Christie's catalogues and, for very good reason, no organisation is fussier about correct colour than a good auction house. The customers – both buyers and sellers – come down on them like a ton of bricks if they get it wrong. Hamber demonstrated how far behind the times the production departments in most art publishing houses are, and showed, incidentally, just how far a bad colour 'original' can now be altered and improved in the reproduction process. He also showed the way digital photography picks up things that ordinary film emulsion can't. Once the present generation of jobsworths in production departments has safely retired, art books are going to get a whole lot better, and probably cheaper too.

Talking of photography, there's a wonderful scandal boiling up in France over the faking of Man Ray images. It coincides with the great Man Ray exhibition which opened at the Grand Palais on 29 April. An unfortunate German collector called Werner Bokelberg seems to have been taken for a ride by the former wife of Man Ray's chief printer and her present partner. There's also the suggestion that Man Ray's widow, Juliette, pretty much

lost control of what was going in the studio after the photographer's death. Where there is money there is always faking, and Man Ray images, especially those made between 1916 and 1930 and printed at the time, have become very expensive. But the affair also raises questions about photographic authenticity – cropping, the date when the image was printed, the precise material used. Some of these issues already haunt collectors and experts in the field of Old Master Prints, but behind this lies a broader series of questions about the hasty incorporation of photography into the sphere of fine art.

To Brussels, to see the **Magritte retrospective**, and later to Ostend, to see the Ostend Museum of Modern Art's survey show 'René Magritte and Contemporary Art'. I have to admit to a certain *parti pris* concerning the latter, since I was one of the outside advisers for the exhibition and a number of the artists I suggested are included. The Magritte retrospective is very large and extremely comprehensive, but less focused than the slightly smaller exhibition devoted to the same artist seen a few years back at the Hayward. Magritte survives triumphantly, as one of the most entertaining as well as one of the most thought-provoking artists of the century. The point which the show in Ostend (also very large – with more than sixty artists) rams home is the fact that Magritte was a sort of conceptual artist long before Conceptual Art was invented. His paintings rely on a play of ideas, and constantly ask questions about the nature of perception. Many of the artists in Ostend, who include





Light Sentence, 1992, by Mona Hatoum at MOMA, Oxford

a whole roster of fashionable names – Artschwager, Bidlo, Bourgeois, Cragg, Doukoupil, Fabre, Fabro and Koons, to name just a few in alphabetical order – don't succeed in going much further than Magritte did himself.

From Brussels to Hong Kong – and I'm surprised by how much I like it. The business district, Hong Kong Central, offers a dazzling display of top quality modern buildings, dominated by the Bank of China tower designed by I.M. Pei and by Norman Foster's neighbouring skyscraper. The effect is somehow much more futuristic than New York. Wreathed in haze, the city rises like a mirage beside its harbour. Life for local artists is difficult for several reasons. One is the very high cost of commercial space, which means that there are very few commercial galleries, none with large spaces at their disposal, and almost none at street level. The most significant space available to young artists is the co-operative gallery Para/Site, situated in a run-down building quite close to the Hollywood Road antique district. Significantly, the artists connected with this devote themselves chiefly to installation and video. Video – portable, technological and with strong populist overtones – seems likely to become the quintessential Hong Kong contemporary art form.

Another reason why contemporary artists have to struggle in Hong Kong is the availability of antiques. The antique market doesn't seem to have dried up after the handover. The shops in and around Hollywood Road are overflowing with goods, though I am told that prices are now

a bit depressed. In particular, there is a glut of archaeological objects – everything from Shang (1200 BC) to Sung (1200 AD). In one shop window one may see two dozen neolithic burial urns, the likelihood being that 80% to 90% are perfectly genuine. In many parts of China the peasants are now said to regard tomb finds as an annual second crop. One problem, however, is that local Chinese collectors often have a superstitious horror of things which come from tombs, and the archaeological stuff also has the added disadvantage, in their eyes, of not being 'pretty' enough. The real scarcity is of fine 18th-century porcelains, elaborate 19th-century jades and other items of that nature. The big local collectors buy these in the regular auctions organised by Christie's and Sotheby's, which mainly consist of things imported from Europe.

From Hong Kong I pay a hurried visit to Macau, which turns out to have a vigorous artistic life of its own. A reception for local hero Carlos Marreiros in the Senate House (converted into a handsome gallery for temporary exhibitions) attracts a great throng of the local great-and-good, and a mass of the elaborate floral offerings which are apparently de rigueur here, just as they are in Korea. They overflow from the building and are propped in the street outside. The paintings themselves are based on the forms and decoration of Chinese ceremonial robes. Macau, which reverts to China next year, has just fitted out a handsome new Gallery of Contemporary Art, with interior design by Philippe Starck and all the latest facilities.

Back home again, I make a round of new, and one not so new, exhibitions. The

'not so new' show is the vast installation 'The Palace of Projects' by Ilya and Emilia Kabakov, at the Roundhouse. This seems to have attracted little attention in the press, and the minimal response has also been rather baffled. This is a pity. Kabakov is perhaps the most important artist thrown up by the transitional perestroika era in Russia. Like most of the Russian artists who made their reputations at that time he is now living abroad (in New York) and trying to reinvent himself. His characteristic subject was the misery and absurdity of life under the Soviet bureaucracy. Obviously this is no longer available to him. 'The Palace of Projects' shows him applying the method he had already established – a painstaking accumulation of evidence – to a new theme: the absurdity of human aspirations, but also the way in which this absurdity is linked to an admirable resilience of spirit. Littered with tables, chairs and small architectural models, the environment he and his wife have constructed takes the form of an ascending spiral, which then abruptly returns the visitor to ground level. What seems to have put critics off is the deliberately rough and simple presentation, and the numerous texts, which makes the whole thing resemble a gigantic secondary school project. These are, nevertheless, part of the cumulative effect, since they stress the naiveté of the ideas expressed by the 'inventors' whom the Kabakovs celebrate.

A very different impression is made by the new Anish Kapoor exhibition at the Hayward. While the press release claims that this "presents the full range of [Kapoor's] work," in fact it is heavily skewed towards new developments. Very few of the rough, rocky pieces, and the Tantric shapes covered in powder pigment, by which Kapoor originally became known are present. These are essentially pieces about voids, holes, interior spaces. Often the holes are actually punched into the wall. Silver concave surfaces suck the viewer in. Facing slabs of granite trap him or her between matching polished concavities. The installation, by the minimalist architect Claudio Silvestrin, seems to play as important a role as the sculpture. In a way it's a very distinguished exhibition – post-Brancusi, post-Larry Bell – though one or two of the free standing pieces bear an unfortunate resemblance to those 1970s 'bowl' armchairs by the Italian designer Joë Colombo. But somehow it's also all a bit airless and desiccated. The spatial illusions divert one for a while, and then the effect starts to wear off.

At the European Academy and Accademia Italiana, in Grosvenor Place, there's a slightly over-hyped archaeological show which contains one superlatively beautiful object. The finds on view come from a recent excavation made at Cape Colonna, in the extreme south of Italy. The site was once a sanctuary dedicated to the Greek goddess Hera, and there are some good votive bronzes, among them a fine bronze seated sphinx of the 6th century BC and a Nuraghic ship model in bronze from Sardinia. The real wonder, however, is a gold diadem which may originally have crowned the cult statue – a wreath of myrtle superimposed on a wreath of vine leaves. Exquisitely naturalistic and in perfect condition, this is one of a number of Greek gold wreaths of this sort from tombs and sanctuaries, but I have never seen a finer or more elaborate example. Its survival, on a site which has been many times devastated, is both a miracle and a mystery.

At the Albemarle Gallery, there is a show by the Bosnian artist Mersad Berber. Berber is at the opposite extreme, in one sense, from Kabakov, and also, in quite another, from Anish Kapoor. He is one of those practitioners of 'revival styles' who are beginning to crop up in increasing numbers – in California, in St Petersburg, in Italy. He claims that part of his original inspiration came from the Belgian neo-classicist Navez, a pupil of Jacques-Louis David. Now he seems to have turned



his attention to Mantegna, Piero della Francesca and the Pompeian muralists. The paintings are fragmented, often treated so as to seem time-worn or damaged. He is an academic draughtsman of the highest degree of virtuosity. This kind of art, usually excluded from considerations of 'the contemporary', is starting to cohere and become a recognisable style of the 1990s.

Finally, reflections on a few items culled from the press. Richard Cork is giving up his chairmanship of the Arts Council of

that anyone who really counted – that is, any important American critic or pundit – believed in the hoax. In subterranean fashion, the episode probably generated a good deal of resentment. The New York art world has an irony deficit, not to mention a sense of humour deficit, and it is already irritated by all the claims being made for London as the new centre of the artistic universe. The main sufferers are likely to be leading members of the BritPop movement, whose New York exhibitions

comparison I can think of is the 'tulipmania' in Holland in the 18th century, when extraordinary prices were paid for rare bulbs which flowered for a season, or at the most two. A massive financial crash followed when the steam went out of the market, and the same will almost certainly be the case here.

Finally a weird story from *The Independent*, which on 29 April ran a long piece by one Margaret Kennedy, who is demanding the removal of Eric Gill's Stations of the Cross from Westminster Cathedral. The grounds for the demand? That the artist was 'a known paedophile'. The piece was both fascinating and depressing in all sorts of ways. The decision to



Left: *Yellow*, 1998, by Anish Kapoor at the Hayward Gallery, London until June 14. Right: *My Body Your Body*, 1993, by Anish Kapoor at the Hayward Gallery

England's Art Panel, and announced his decision to do so in an article celebrating the Council's recent artistic achievements (and by implication his own) published recently in *The Times*. Cork is a nice man, and I'm sure an honest one, but by stepping down he puts an end to what was really an unacceptable situation, where one of the most influential art journalists in the country reviewed – and usually praised – exhibitions generated by an organisation in which he himself played a leading part. Let us hope his successor (if there is one – the whole structure of the Council's advisory panels is said to be under review) will be chosen more wisely.

The *Modern Painters* Nat Tate art-hoax, complete with book by the novelist William Boyd, generated rather mixed coverage here in Britain. Some said the New York art world, at whom the hoax was directed, was completely taken in. Others said that its members were merely being tolerant, in a laid-back sort of way, of another inexplicable prank on the part of the mad Brits. I suspect that neither of these things was true. There's no evidence

will be reviewed rather sourly in future. Rather hard luck, when they are not in fact the culprits.

There were some extraordinary prices reported from the Christie's Contemporary Art sale of April 22. They included £188,500 for Damien Hirst's medicine cabinet, and £106,000 for one of the late Felix Gonzalez-Torres's *Candy Spills* – 50 lbs. of boiled sweets to be spread upon the floor. Basically what was being sold here was an idea, rather than a physical object. If the mood took you, you could make replicas of either of these works quite easily yourself – no manual skill or intellectual exertion required, just a good photograph for reference. The 'originals' are made of material not likely to last. What sort of condition will those boiled sweets and their wrappers be in after twenty – or even ten – years? Even the most assiduous care is unlikely to keep the packaging of Hirst's medicaments totally pristine: the labels will fade and the cardboard boxes will yellow. Basically the buyers were chasing after a very elusive sort of magic: the magic of the absolutely 'now'. The one valid

publish it at all was, for example, a response to the current moral panic about paedophilia which also expresses itself through lynch mobs besieging police stations and probation hostels. Even more clearly, the article was an instance of the contemporary inability to separate the biography of the artist – known or supposed – from the actual artwork. Mrs Kennedy was quite specific about this:

"We are not talking of an art gallery, we are talking of a holy cathedral. We as Christian survivors deserve to have a place to pray, to feel at peace, when peace evades us, not to be reminded by every cathedral pillar that the Church favours paedophile art and maybe even the paedophile."

Perhaps fortunately for herself, the writer of this paragraph seems to know very little general art history. If she did, the sentiments expressed here would undoubtedly agitate her if she entered any Italian church which contains either a sculpture by Donatello or a painting by Caravaggio, both of them artists with a well-recorded taste for young boys.

Our society being what it is – in Robert Hughes's phrase "a culture of complaint" – it is perhaps fortunate that Westminster Cathedral is a Listed Building, and can't be altered without legal processes. If Cardinal Hume or any of his minions were to yank down or cover up the Gill Stations, in knee-jerk 'compassionate' response to Mrs Kennedy's demand, without first obtaining Listed Building Consent, it is very likely that they'd finish up in the slammer. Sometimes one actually thanks God for bureaucracy.



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## ARTIST'S EYE DAVID CARPANINI



The Searchers by David Carpanini, acrylic on canvas, 16" x 24"

The term painter/printmaker is, in my case, absolutely correct. There is no order of importance: each medium allows me to explore different aspects of my personal vision, which is almost exclusively concerned with the place of my birth, that part of South Wales known as the Afan Valley. The personal whys and wherefores of pictorial invention are always difficult if not impossible to pin down in words. One should never be puzzled by what to paint or draw. For each of us there are certain scenes and subjects which more readily provoke the responses that eventually manifest themselves in pictorial form. Wales is a land of enormous contrasts and variety of scenery. There is something in the quality of light that arrests the eye and provokes the imagination.

My inspiration lies in the contemplation of the familiar. I believe that man has a special bond with that part of the earth which nourishes his boyhood and it is in the valleys and the former mining communities of South Wales, scarred by industrialisation but home for a resolute people, that I found the trigger for my imagination. I remain grateful for having been born there at a particular time in the history of those valleys and with a modest facility to record my reactions. The stark landscape and the close-knit social infrastructure are a fundamental part of my own background and I have attempted to use this natural drama of the location in order to

explore aspects of the human condition such as fear, isolation, loneliness, brutality, dignity, pride and hope. Inevitably, there is a danger of nostalgic insularity, but with a measure of critical awareness it is possible to go beyond time and place and touch a universal chord of human understanding.

All my paintings and prints are studio assemblages, unhurried distillations of sketchbook observations and visual memories. I have always made extensive use of small notebooks. These are working tools in which I make records of both graphic and literary nature. These observations are not always put to immediate use; indeed months, even years may elapse before a particular theme is explored further. It is from this reservoir of material that my pictures grow. The design and manner of any work arises as a natural process of growth and evolution.

Quite naturally, every artist's work varies considerably in approach. Style and method develop in accord with personality and

temperament. Indeed many psychological and physical factors enter into each person's view of their world. There can be no hard and fast rules, but I do believe that we should try to equip ourselves with a knowledge and understanding of the conventions of our craft in order that we can express our 'view' in a coherent and visually articulate manner. From that perspective I have never understood why the visual arts continue to be plagued by that barbaristic cult which takes delight in blacklisting the whole body of inherited studio practice as an impediment to aesthetic immediacy.

David Carpanini is President of the Royal Society of Painter Printmakers and Professor of Art at Wolverhampton University. His etchings are on show in the RE annual exhibition at Bankside Gallery, London SE1 (0171-928 7521). There are also works by him at the Attic Gallery in Swansea (01792 653387).



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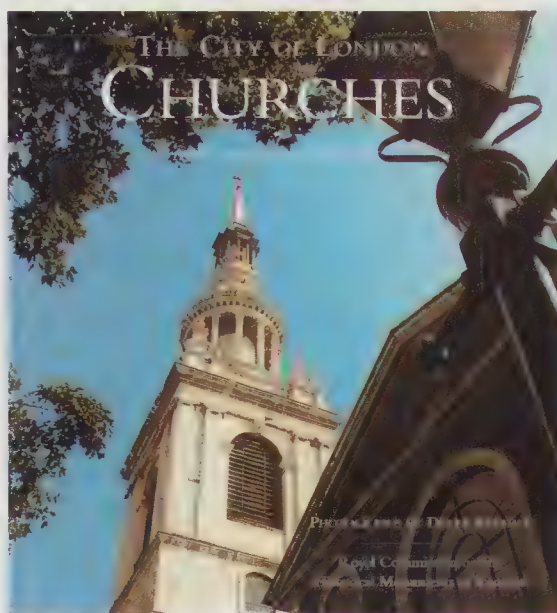
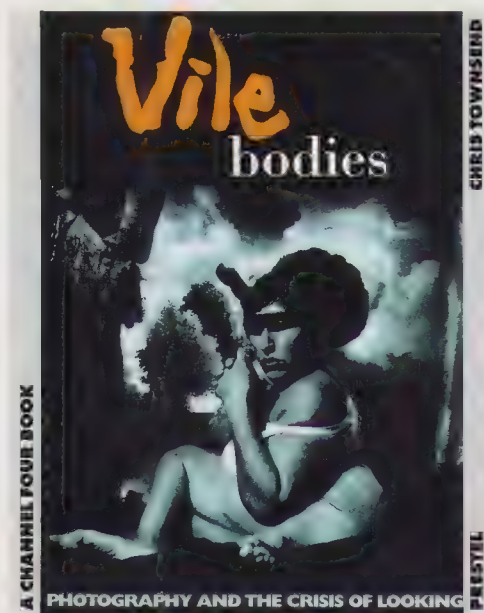
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# BOOKSHELF

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**Art: A Crash Course** by Julian Freeman (Simon and Schuster, £9.99) is a cheeky beginner's introduction explaining how to look at paintings while establishing a framework for the history of art from the caveman's subterranean menagerie to D Hirst's pickled one.

Joseph Cornell's *Vision of Spiritual Order* by Lindsay Blair (Reaktion Books, £14.95 pb) is just published, the result of the author's PhD thesis on the recluse.

*Vile Bodies*, the book of the Channel 4 television series (Prestel, £24.95) featuring, among others, Jenny Saville, Joel-Peter Witkin and John 'I've got the smallest dick in the world but I don't care' Coplans is now ready. Some grisly stuff, post mortems, self-mutilations and the like ... not to mention some muscular texts.

Every civilised Londoner must buy *The City of London Churches*, with photographs by Derek Kendall, published by the Royal Commission on the Historical Monuments of England (£25). It is a conspectus of English architecture from the late Norman of St Bartholemew the Great through Wren, Hooke and Hawksmoor to Butterfield and Arts and Crafts, and through the vicissitudes of the Dissolution and the nearly all-consuming Great Fire to the Blitz and the IRA. This informative book is an impetus to peaceful, edifying Sunday afternoon strolls through deserted City streets.

## MOVEMENTS IN ART: SURREALISM

BY FIONA BRADLEY  
(TATE PUBLICATIONS, £8.95)

According to André Breton (and he should know!), Surrealism is "the objectification of the activity of dreaming, its passage into reality." Surrealism remains one of the most popular and familiar forms of modernism. Persisting to this day in adverts and performance art and, according to Ms Bradley, an international journal of Surrealism is still published from Chicago. Dali's painting in the Tate of *The Mountain Lake* (the one with the giant telephone) always has plenty of admirers, and it was apparently inspired by a series of 'phone calls between Neville Chamberlain and Hitler. Dali, of course, adored Adolf.

I was enjoying this book until I read that Lautréamont's famous juxtaposition of the umbrella and sewing machine on an operating table was a "paradigmatic surrealist experience." Breathless, I scanned the next few pages for 'paradigms' have a habit of breeding. They're a bit like JG Ballard's perimeter fences: let one in and you've had it. So far so good, and so it continued.

I had a friend, an ex-speedway rider, who was very influenced by André Breton. He lived in a polystyrene box with a hamster. But he was unable to practise Dali's "lugubrious game" on account of the squeaking produced by the slightest movement. He was the first white man to sport dreadlocks, the ends of which he would decorate with blobs of sealing wax and fragments of ladies' ankle chains. I don't think Breton would have approved of

him. He was a dreadful old stick and hated what in those days would have been called homosexuality. Indeed, he would expel people for it. Not that my friend was a homosexualist, far from it. He lived on another plain entirely, but we both thought Breton looked like a bit of an old fruit. My boxed friend would occasionally leave his noisy confinement and go to his office, where he grew gardens of sealing wax in jars of coloured liquid. To relax he would read *Maldoror* and Breton's *Nadja* (in those days pronounced Nadger) and in the afternoon would break off for his daily potato. Once a week he would cook The Kennington Oval, an omelette made on a slanting cooker.

If you find it hard to imagine what is meant by living the "surrealist life" – and the term is always used quite loosely in most books – this is the closest I have come to it.

This book is an excellent introduction to the subject. Now read *Les Chants de Maldoror* by the Comte de Lautréamont and *Nadja* by André Breton, and then throw in the poems of García Lorca.

Dick French

## CLEMENT GREENBERG

BY FLORENCE RUBENFELD (SCRIBNER, \$30)

Criticism attracts the worst sorts (except me of course) – bullies, cranks, gimlet-eyed artistic failures, mooches, know-alls. Florence Rubenfeld's scrupulous Clement Greenberg presents a Saul Bellow-ish character who meets most of these criteria. From the moment wee Clem clubs a goose to death with a spade, you get a sense of his destiny. Whether it's going around 'socking people' who disagreed with him, shabby marriages, cavorting with nubile coeds, crackpot therapy, the autumnal years spent in a drink- and dope-induced haze, Clem was not your mincing, garden variety art critic.

Sensationalism aside, Rubenfeld deftly retraces familiar territory, the rags-to-riches story of immigrant life, the bright lights, big city early years, the cloistered, incestuous world of the New York Intellectuals (Clem, like most of them, began a Trotskyist and ended up a neo-con). Though Rubenfeld's



sympathies lie with Clem – she’s an honorary ‘Greenberger’ – she is an honest broker. Clem’s rise in this tough, competitive milieu, his early battles on behalf of what became the New York School, the strategic positioning of his artists in the cultural league tables, bridging the Uptown/Downtown divide, read like war dispatches – clear, unfussy, precise. She sheds new light on Clem’s murky status in the art world of the ‘60s and ‘70s when, after giving up the day job, he gradually metamorphosed into a latter-day Berenson, with all the conflicts of interest and none of the charm (and no I Tatti – Clem died poor). About the closest Rubenfeld comes to chastising him is over the nosy ‘studio visits’, his dubious ‘suggestions’; indeed, the infamous David Smith episode starts the book. I find it pretty rich that this untalented amateur had the balls to tamper with his artistic superiors. The gall!

The only bone I have to pick with Rubenfeld is her frame of refer-

whelming as it now appears. The harder they come, the harder they fall ...

George R Crisp

**SEEING OURSELVES:  
WOMEN’S SELF PORTRAITS  
BY FRANCES BORZELLO  
(THAMES & HUDSON, £28)**

As an art historical-cum-feminist survey of women’s self-portraits, Frances Borzello’s book ought to do the business, but sadly it doesn’t do it nearly as well as it should. In broad terms, her idea is that a continuous and hidden seam of women’s self-portraiture has existed in European painting from the sixteenth century until the present: a seam which has not qualified as a tradition *per se* because it was originally unknown to its disparate practitioners (who were in any case mostly separated by epoch). This approach may be new in context, but not within art history. Borzello’s analysis runs chronologically by century, and initially this process

the survey-writer’s perennial problem (too many demanding cases, and inadequate justice done to most). However, from the start a sense of indecision affects the book’s structure, the quantity of information offered and its presentation. Too often information is dismembered and re-distributed in the text for no apparent reason, when to group it would add muscle to the theme. More problematic is the lack of appropriate context, and here I mean historical context, male and female, because *Seeing Ourselves* is of course a book about women, devoted to women and dedicated to women art historians. Its introductory chapter is discursive but lacks a framework of dates to validate claims, assess maturity, or support a moment of the untutored reader’s resulting interest. This tendency is reasonably contained until the text reaches the later nineteenth century, when – for example – the few self-portraits by Morisot and Cassatt aren’t discussed

**“About the closest Rubenfeld comes to chastising Greenberg is over the nosy ‘studio visits’, his dubious ‘suggestions’; indeed, the infamous David Smith episode starts the book. I find it pretty rich that this untalented amateur had the balls to tamper with his artistic superiors. The gall!”**

ence, which, aside from the occasional nod to Paris, is limited solely to America. America’s post-war hegemony in the West, however, is unaddressed. This isn’t a paradox. To equate culture with power would call into question the very foundations upon which the American art establishment fortuitously rests – no John Bergers in God’s Country. Without Luce’s Time/Life empire, without the USIA – without Hitler – would Clem’s standards have become museum meat? Does New York merit its reputation? It’s still too early to tell – Pollock should endure – but it might be time to re-evaluate some of those artists, such as Nicholas de Stael, who didn’t quite make it past Clem’s velvet rope.

Ironically, much of the blame for the present sorry state of affairs in New York, London and elsewhere can be laid at his doorstep. Had he been less dogmatic, less of an insecure flag-waver, had he fully understood the implications of the nascent Pop movement, then the triumph of post-modernism – the antithesis of everything he believed in – might not have been as over-

works reasonably well: she uses cursory case-studies like those of Sofonisba Anguissola, Elizabeth Vigée-Lebrun and Angelica Kauffmann with evident relish, with much other contemporary name-checking. The moral, social and artistic taboos faced by women, the incidence of their formal training as professional or amateur artists (the battle between mere accomplishment and real skill), the problems created for women artists in all these areas by changes in taste ... all are given varying amounts of space in a text at first strident, attempting to win the reader, and which becomes more assured the nearer Borzello comes to our own time. Nevertheless, when *Seeing Ourselves* reaches the 20th century, faults apparent earlier in the book tend to crystallise. Of these, the identification of audience and the creation of proper contexts are most significant.

In the first case, one sympathises with Borzello, who cannot hope to balance the needs of what must be an interested and cultivated general readership with the stratified demands of art historians. She faces

in relation to Impressionism. Nor is the changed use of the mirror, which became an introspective tool at the turn of the 19th century: a major event in the history of all self-portraits, but Borzello doesn’t mention Munch and Kirchner at all, or discuss them in relation to Modersohn Becker, Muntz or Kollwitz. Across the board, male artists are mentioned in context only when deemed necessary, and the tendency to omit them for comparison is a fault.

Borzello’s coverage of the 20th century is hurried, to account for the other media that have joined painting, extending the range of the female self-portrait, and raising questions sound and (frankly) spurious concerning its definition. This is the book’s best illustrated but least satisfactory section, and here the title’s implicit clarity (never entirely over-arching) fades. Had this beautifully produced book been actuated by a stronger sense of discovering the real thrust of Borzello’s argument, it might have been less speculative, more weighty, and all the better for it.

Julian Freeman

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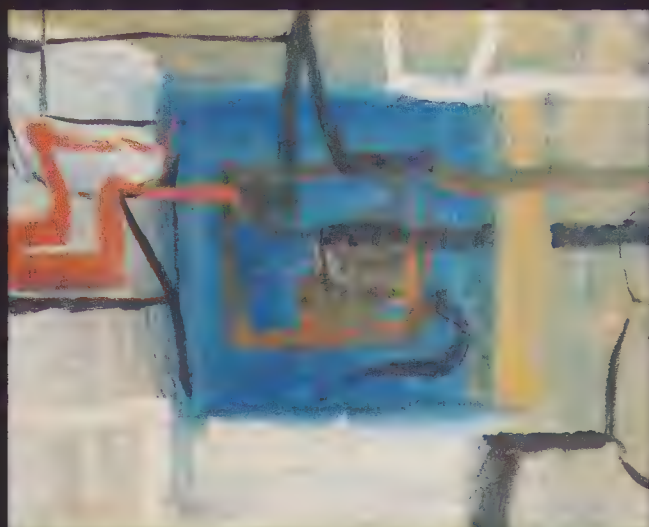
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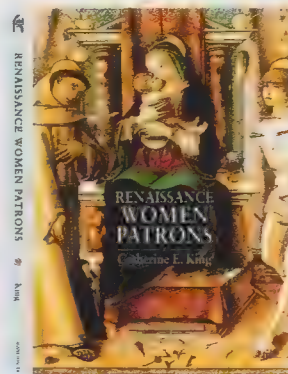
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# ART ON THE NET

TO BE OR NOT TO BE DAVID WHITTAKER

**Try thinking of something** that can't be claimed as art. The sky? No, Lee-Byars framed it. Shit? Manzoni, of course, canned it. Sex? Angela Marshall sold it as part of her painting. Steven Johnson ([www.feedmag.com](http://www.feedmag.com)) even claims the computer interface as the latest form of that 'art' thing. But it's not. It's a computer interface, hence the name.

OK, so it's back on with the old reactionary hat...

Now, the net's done many things for, or to, art, one of which is to confuse even more the traditional boundaries between art ([www.diacenter.org](http://www.diacenter.org)), design ([www.commart.com](http://www.commart.com)), advertising ([www.tate.org.uk](http://www.tate.org.uk)), illustration ([www.plumbdesign.com/thesaurus](http://www.plumbdesign.com/thesaurus)), film ([www.desires.com](http://www.desires.com)), animation ([www.achzknpenink.com](http://www.achzknpenink.com)) *et al*, all of which have been claimed as art at some time or other.

The question is, do we open the umbrella of art wide enough to cover all these media, genres, techniques? Or do we take Monet's warning about letting just anyone into "the church"? Do we use this latest opportunity, the birth of net-art at the moment when categorising 'art' and 'not art' have become almost impossible and meaningless, to step back for a re-think? To re-evaluate what should and shouldn't be called art, and banish some of the charades to the dustbin of history, or at least into other disciplines where they belong?

Don't get me wrong. I'm all for breaking down boundaries, for mixing high and low art, as they've always erroneously been called, but this presupposes some distinctions, conventions and values to judge, test and push against, some rule to be modified or broken. The radicals of the past wouldn't have been radical without standards to overthrow. Not for nothing did they work within self-imposed limits rather than unalloyed freedom: creativity abhors a vacuum.

The philosophers and critics tell us that art necessarily requires a certain degree of originality, be it in content, form, or a combination of the two; something to distinguish creation from mere production. "What do philosophers know anyway?" ask the new generation ([ourworld.compuserve.com/homepages/mrs\\_entity/home.htm](http://ourworld.compuserve.com/homepages/mrs_entity/home.htm)) of

post-modern intellectuals, now naturally called 'thinkers' rather than philosophers.

But maybe the great bearded ones have some ideas worth listening to. If we have to be original, by composing with unconventional subjects, or by refining existing media to such a degree it constitutes a new way of looking at the same old world, surely the net is a wonderful opportunity waiting to be grasped. One that could show by example what's expected of all the visual arts.

It's still a relatively new field, changing so fast that fresh directions appear every other week; but it already has enough history, and a large discerning audience, to judge between invention and emulation. It's unfortunate then that most of the self-important so-called critics, who readily bless any derivative of painting or sculpture approved by the new 'avant-garde establishment', have dismissed, pooh-poohed or laughed off anything web-based.

No, it doesn't work as a status symbol when the Joneses call, nor does it promise the panoramic, sensorial experience of cinema, but it does or can address the full spectrum of subjects in a challenging and oh-so-contemporary way. And it can use a range of forms in a truly innovative manner. It doesn't have to, but it can. Trust me, look... [www.backspace.org/iod](http://www.backspace.org/iod) (and have patience!).

Working on the net is at once the most liberating and restricting of all the arts, just as maintaining borders and standards is as important as knocking them down. The ridiculous pace at which rules are turned over on the web gives it both the opportunity and the duty to be a model of artistic self-regulation. For that it needs artists and critics strong enough to stand by their mistakes as well as triumphs. But then who makes mistakes these days? Aren't they just 'alternative formulations'?

It's time the undifferentiated plurality of post-modernism and political correctness were brought to book, and what better to kick-start the process than the champion surfer or our cultural smorgasbord, net-art?

## Sites to visit...

\* The V&A's 'Power of the Poster' show (until July 26) has its own section on the museum's website at [www.vamac.uk/](http://www.vamac.uk/)

\* The Museum of Contemporary Art San Diego is showing itself off online with some (I believe the word is) cool, 360 degree photos of the building at [www.mcasd.org/](http://www.mcasd.org/)

\* To find out what's on where and when in the real world, you can now check at [www.newexhibitions.com](http://www.newexhibitions.com)

\* [www.proarte.com](http://www.proarte.com) relaunches itself as a site for buying international contemporary art from "artists with an established track record [who] may have works in major museums." But don't hold that against them...

\* And finally, the major retrospective of paintings and drawings by Lorenzo Lotto, currently at the Accademia Carrara in Bergamo (until June 28) then at the Grand Palais from October to January, has a site. The virtual tour is at [www.nga.gov/exhibitions/lotwel.htm](http://www.nga.gov/exhibitions/lotwel.htm)



# SHOP WINDOW: FOOTBALL



Above: *Nutmeg* by Ray Richardson, oil on linen, 48" x 96", included in 'Fantasy Football Art League' at Tullie House, Carlisle (01228 534781) to June 7, and subsequently at Croydon Clocktower, London, June 18 to August 31: £14,000

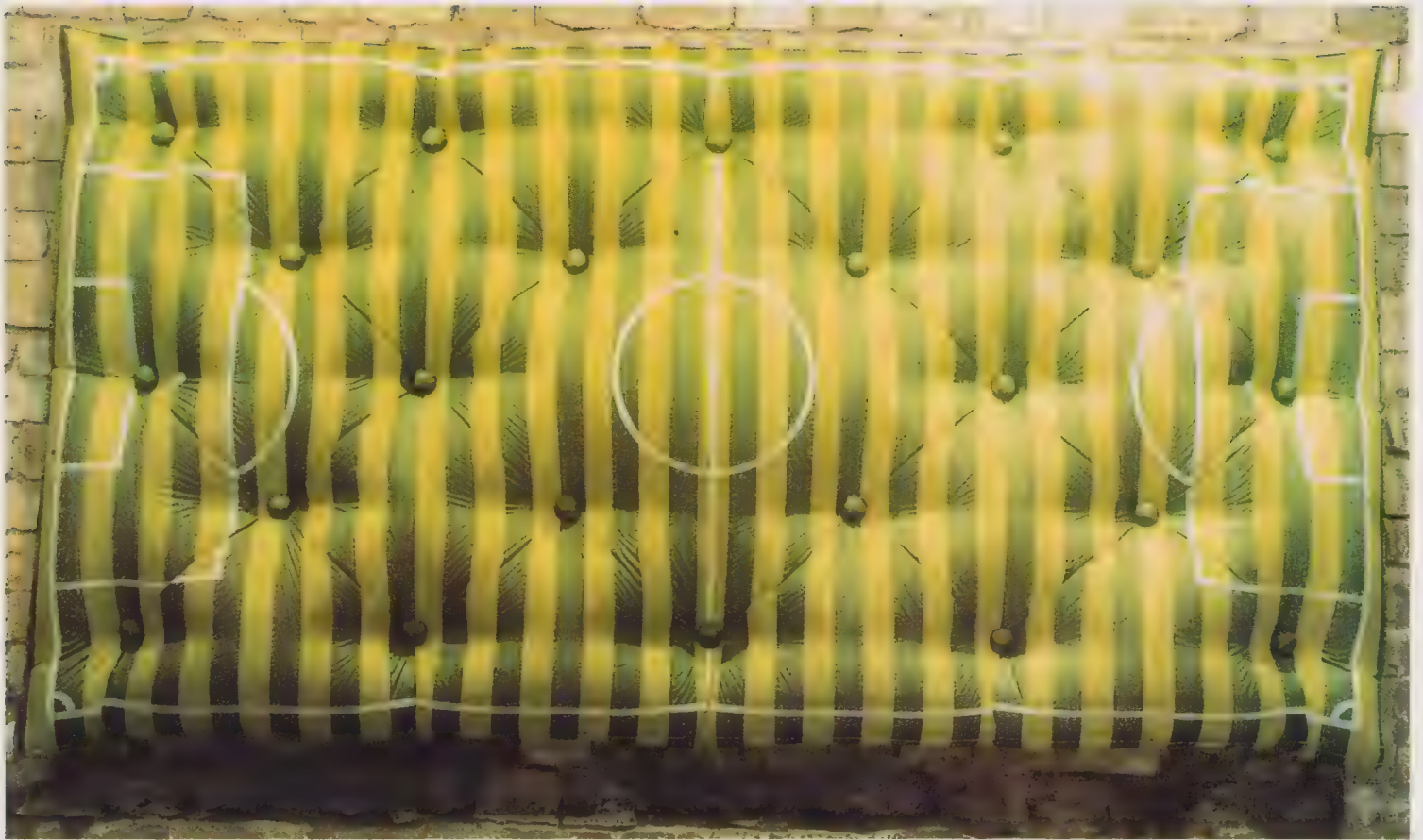
Below Left: *Brazil* by Peter Howson, oil on canvas, 41cms x 30cms, included in Howson's football pictures at Flowers East, E8 from May 15 to July 3: £2,000 inc VAT

Below Middle: *Going to the Football* by John Duffin, watercolour, 22" x 15", available from Lamont Gallery, E2 (0181-981 6332): £350

Below Right: *The Goalkeeper* by Bruce McLean, screenprint, also from Lamont Gallery: £1,000 plus VAT







Top: *SFA* by Iain Kettles, a plastic inflatable football pitch, 2m x 1.5m, included in the 'Fantasy Football Art League' exhibition (see opposite for details): £2,143  
 Above Left: *Goalkeeper* by Eric Fraser, gouache, study for a London Underground cup final poster, 1926, 22" x 12", included in 'Muddled Oafs', an exhibition of football art at Gallery 27, 27 Cork Street, W1 (0171-624 0664): £950  
 Above Right: *End of Season* by John Duffin, etching, 15" x 10", at Lamont Gallery, E2 (0181-981 6332): £110





## FOUR HEADS ARE BETTER THAN ONE

NIGEL WHITELEY WONDERS WHERE THE TOOTHBRUSH WENT

You may not have noticed, but one of the most intimate items of design in your life has been gradually coming out of the closet. Indeed, the first tentative steps into the limelight have recently become carefree and flamboyant bounds as our friend has positively bristled with confidence. It may not yet have got up your nose, but it's not far off, at least twice a day. The friendly old 'it' in question is the toothbrush.

The chances are that, as a loyal and devoted reader of *Art Review*, you're a reasonable and sensible sort of person, and possess a toothbrush which is simple and functional. It will perform its rather personal service, then, when it's beginning to show signs of wear and tear, you'll be taking the advice on toothbrush packages and chucking it after three months.

Chuck it after three months?... Can you still call yourself sensible and reasonable? Think of all that non-biodegradable plastic that gets propelled into the world every time you, and approximately fifty million other toothbrushers in Britain, take that 'good' advice. Toothbrushers-with-a-conscience will probably have discovered one of the several companies that make a toothbrush with a replaceable head so, at your quarter-yearly change, you can practise the wisdom of popping your new, young head on its old shoulders.

I bought my first replaceable-head toothbrush in the late 1980s, when green issues in design were almost being taken seriously. The brush was marketed as environment-friendly, and the minimal packaging included information about landfill site wastage and the need for rethinking in design. All went well until recently, when the right-on shop I bought the packs of new heads from entered the deeper shade of green that is uncompromisingly non-consumerist – in other words, it closed down. It seems that the German company who produced the brush itself had gone out of business some time earlier, so I had lost my heads, so to speak.

The good news is that a new replaceable head toothbrush was available in the local supermarket; the bad news is that something had happened to the toothbrush in the intervening ten or so years, analogous to its coming out of the

closet. Neither the packaging nor the glossy leaflet alluded to any environmental benefits in the new replaceable design: the declared value-added features this time were four of the sacred cows of consumerist design and the process of designation – convenience, hygiene, performance and control.

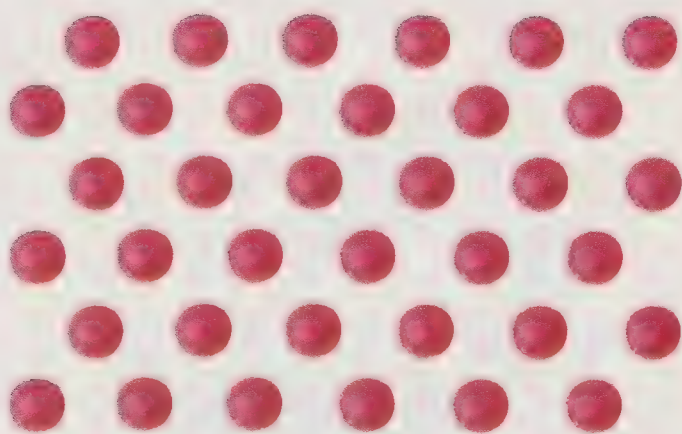
'Convenience' was defined in terms of the 'supply of disposable heads, with your holder, [which] helps you maintain both hygiene and performance.' As if to capitalise on the ease with which the head could be replaced the company 'reminds you to make that change a *monthly* or more frequent change' (my italics). Here we have the toothbrush aspiring to the condition of the disposable razor. It's a reality that already exists, of course, at airports and stations where you can buy a throw-away toothbrush and squidge of toothpaste from the coin-operated slot-machine alongside the ubiquitous fruit-and-stout-flavoured and/or ribbed condom dispenser. (Thereby hangs a future article...)

'Hygiene' is, as I argued a couple of months ago, one of the key aspects of late 20th-century Western design. We are now encouraged to worry about risks we never previously realised existed. Thus, 'ordinary toothbrushes have open holes where the filaments fit into the head – a potential source of infection. This toothbrush, with its hygienic antibacterial bristle-to-head seal makes thorough cleaning possible.' Aside from the phrase 'open holes' which is reminiscent of 'open wounds', we have a belt-and-braces approach which avoids the build-up of nasties even though you're supposed to throw it away (at least) once a month. The language is getting technical – whoever associated 'filaments' with toothbrushes before? – and an 'antibacterial bristle-to-head seal' is the sort of thing one associates with adverts for washing-machines with bio-technical safeguards or for cars with advanced engines. 'Thorough cleaning' may be possible, but conjures up an image of painstaking work and thus negates the 'convenience' factor. So perhaps a *weekly* new head is the best compromise.

Now, 'performance' – this sounds like the sexy bit. However, the language is a real bromide, and seems







to be aimed at oral anoraks: the 'unique crested interdental bristle design maximises the brushing performance between teeth and surface contours.' Hard to imagine James Bond coming out with that line just after his doting dolly-bird has verbally expressed her admiration for his impressive, gleaming replaceable-head tool!

I'll bet my bottom denture that the 'control' claim comes out of a flash car tyre advert: 'durable and attractive handle design and rubber grips give control when wet, whilst smooth surfaces discourage residue build.' I find myself worrying that it might work out the other way round: the rubber grips will facilitate 'residue build' and the smooth surfaces will prevent control. Better throw out the brush each week rather than just replacing the head. There's so much risk attached to a toothbrush, you just can't be too sure. (It's half true too – the rubber grip isn't effective and the brush slips about when you use it.)

The age of innocent toothbrushes has obviously passed and designation has once again triumphed. The toothbrush has been talked up into an item which is differentiated from its ordinary relations through precision engineering and turbo-charged, go-faster performance. The humble but heroic toothbrush has become an actor in a travelling theatrical system of oral hygiene. You don't just buy a toothbrush with a replaceable head, but a toothbrush with its own carrying case incorporating space for four spare heads.

The systems approach really comes into its own once you go electric. One leading company offers not only an electric toothbrush but the so-called 'InterClean interdental plaque remover' which – and this is not for the squeamish – removes gingivitis at 6,500 rpm by means of its centrifugal action. Basically, the InterClean does exactly what dental floss does but you, I suppose, may be one of those people who confess to their counsellor that – it says it

on the packaging – you 'find flossing a problem: too complicated, too time-consuming...' So why not buy the InterClean, itself part of this 'revolutionary new way to clean interdental spaces', or buy an 'oral centre' system for only £119.99? It may be dearer than floss, but your £120 system is 'as effective as dental floss'. That's reassuring.

Perhaps the bonus of an expensive system is that, if you read and memorise all the scientific claims and instruction operations, carry out the directions and cleaning paraphernalia, and stick with it for a week, you automatically qualify as a dentist.

My favourite electric toothbrush at-the-cutting-edge-of-science claim is in a current shopping-by-post magazine. A company is selling a toothbrush which 'uses the latest technology' – presumably another NASA spin-off – so that the motion of brushing your teeth with their new toothbrush 'creates a gentle and safe electronic charge which actually changes the polarity of your teeth, making them repel rather than attract plaque. Thus as you brush, the plaque is simply loosened and then floats away leaving your teeth feeling wonderfully clean!' I've not met anyone who is convinced by this appliance of science but, even if it does work, it gives you the image of everything being repelled by the charge of your teeth. Will newly-entered food be violently expelled across the dining table as you try to chew it? Will your lips be magnetically pushed outward in some grotesque parody of pouting? Will false teeth be ripped from their moorings? At £9.95 it's worth buying several as Christmas presents. It can only improve the level and participation rate of the family entertainment on Boxing Day.

Toothbrushes like these, because of the need for a battery compartment, are about twice the circumference of old, ordinary toothbrushes. But this seems to be a general tendency, even for non-electric

ones. My very own replaceable-head brush has a handle too thick to fit into the toothbrush-holder, and so has either to clutter up the washbasin or be rested in a tumbler which, in so doing, it takes out of action.

But its thickness is nothing compared to one I have discovered (illustrated opposite) which is so unwieldy it requires its own wall clip and travel case. It looks like an early mock-up from an ergonomics lab – the sort of thing a socially-challenged boffin without any common sense or visual sensibility has come up with all by himself after everyone else went home for the weekend. The handle is at 45 degrees to the head and is so large, it requires you commit yourself to having a right- or left-hand one. The head enjoys '6,000 extra soft hexagonal bristles', and so is pretty enormous too. Not surprisingly, the dayglo orange stem and green and yellow bristles do not enhance its reticence. This is a toothbrush and a half. It will dominate your bathroom and may give your visitors the impression you're a swinger with arthritis.

Finally, one of the more bizarre designed toothbrushes with which to impress your friends (illustrated above). It claims it 'represents the latest in toothbrush technology', that fast expanding field which, by now, is probably financing NASA. It makes use of a crucial consumerist word: 'unique' – this is serious stuff. Its uniqueness, it says on the packaging, is the 'independent, spring-action bristles which reach into all the spaces and crevices between the teeth without the bristles bending.' Yes, that's right... 'spring-action bristles'! Under each clump (or should that be filament?) of bristles is a miniature spring. These springs 'act as shock absorbers to minimise erosion of tooth enamel due to over vigorous brushing.' Here is the toothbrush equivalent of the four-wheel drive vehicle for rough terrain. Indeed, with the three-monthly change, you'll soon have enough springs to get underway your own self-build four-wheel drive suspension system. A couple of the dayglo large-handled brushes will make more than adequate door handles for your emerging 'Molar Predator'.

It looks like the toothbrush has gone from anonymous invisibility and unremarkable ordinariness to designed decadence and consumerist silliness in a very short time. Like the recent announcement that one of our supermarkets is about to sell a peeled orange, the new, designed toothbrushes overrunning our stores do not bode well for humankind's future. I'm fed up to the back teeth with toothbrushes; I've had my fill, and might well give them up as a protest. I think I'll keep my teeth clean by chewing an apple instead. I wonder if you can buy one already cut into segments?...

**Nigel Whiteley is Professor in the Department of Art at Lancaster University.**



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**APPLICATIONS THROUGH UCAS ROUTE B**

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 website: <http://www.nsad.ac.uk>

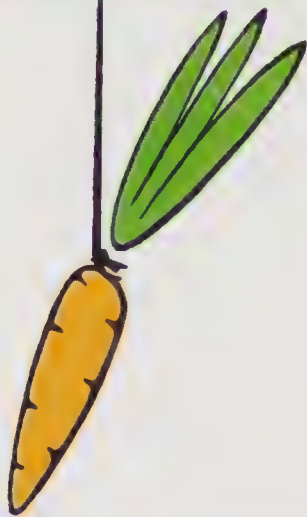
Edinburgh  
**COLLEGE of ART**  
 HERIOT-WATT UNIVERSITY

**Edinburgh College of Art**  
 June 13th - 23rd  
 monday to thursday 10 - 8  
 friday to sunday 10 - 5  
**degree show 1998**  
 exhibition of work by final year  
 and postgraduate students  
 open to the public



**Design & Applied Arts:** ceramics • fashion & theatre costume • furniture  
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Lauriston Place, Edinburgh. Enquiries: 0131-221 6030  
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 The College aims to promote student creativity in the Arts and the Environment



**Annual Exhibition**  
 13-20 June 1998

**Duncan of Jordanstone  
 College of Art and Design**  
 a faculty of the University of Dundee

Perth Road Dundee DD1 4HT  
 tel 01382 345330



**textile art**  
 nineteen ninety eight  
 Ba hons degree show

winchester school of art - park avenue - winchester  
 hampshire - tel: 01962 842500

public opening times  
 Sat 20th June to Sat 27th June 1998  
 Saturday / Sunday: 10am till 4pm  
 Monday to Friday: 10am till 8pm

WINCHESTER  
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University of Southampton





You may not have  
an opinion.  
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This summer's final year shows by students from Camberwell  
College of Arts, Central Saint Martins College of Art and Design,  
Chelsea College of Art and Design, London College of Fashion and  
London College of Print will run from 26 May - 6 July, 1996.

For details, contact Rachel Hudson on 0171 514 6119 or  
fax 0171 514 6131. E-mail: r.hudson@linst.ac.uk

THE LONDON INSTITUTE



# 1998 DEGREE SHOWS

The following is a list of this year's main degree and diploma shows. Some universities and colleges organise further degree shows at commercial venues: call for details. It is advisable to 'phone before visiting to ensure that details have not changed since publication. A comprehensive list of UK Art & Design degree shows, including dates, addresses and images, can also be found on the internet at <http://www.DegreeShow.net>

## LONDON

**Byam Shaw School of Art**  
0171-281 4111  
Fine Art degree and diploma show  
22 June to 27 June

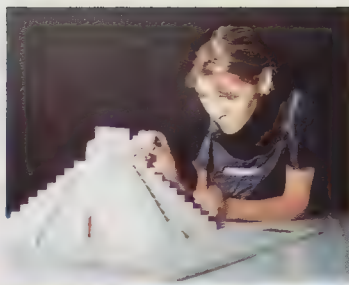
**Camberwell College of Art**  
0171-514 6301  
Foundation and BTEC shows  
26 May to 30 May  
BA Ceramics, Graphic Design, Visual Arts, History of Art & Design, Conservation, Silversmithing & Metalwork, plus MA Printmaking,  
21 June to 26 June (closed Monday)

**Central St Martin's College of Art and Design**  
0171-514 7000  
BA (Hons) Graphic Design  
19 June to 2 July  
BA (Hons) Fine Art, Jewellery Design, Product Design, Textile Design, Ceramic Design, Theatre Design and Fashion; PgDip/MA Textile, Communication and Industrial Design; Film, Video, Animation, Theatre Performance and Fashion shows  
27 June to 2 July (closed Sunday)

**Chelsea College of Art & Design**  
0171-514 7750  
BA Fine Art  
14 June to 18 June  
BA Design  
25 June to 27 June

**City and Guilds of London Art School**  
0171-735 2306  
Diploma shows including Decorative Arts, Fine Art, Conservation, Illustration  
25 June to 28 June

**Goldsmith's College**  
0171-919 7671  
BA (Hons) Fine Art, Art History & Fine Art, and Textiles; also Certificate for Postgraduate Studies Fine Art & Textiles  
19 June to 22 June



**Top: Model Making & Design at the University of Sunderland**  
**Below: Fine Art at Duncan of Jordanstone College, Dundee: The Death of Actaeon by Paul Reid**

**Heatherley School of Fine Art**  
0171-351 4190  
Diploma in Portraiture  
30 June to 2 July

**Kingston University**  
0181-547 7066  
Fine Art degree & diploma shows  
17 June to 20 June

**Middlesex University**  
0181-362 5000  
Fine Art degree show  
18 June to 25 June (closed Sunday)

**Royal Academy Schools**  
0171-300 5705  
Postgraduate Painting, Print and Sculpture exhibition  
3 July to 17 July

**Royal College of Art**  
0171-590 4444  
MA Sculpture  
3 June to 14 June  
MA Fine and Applied Art  
4 June to 14 June  
MA Fashion shows at the Porchester Hall, W2 (contact Margaret Manley at the Royal College for tickets)  
17 June & 18 June  
MA Design, Communications and Humanities: includes Illustration, Conservation, Architecture and all design courses  
25 June to 6 July

**Slade School of Fine Art**  
0171-504 2313  
MA/MFA Summer Show  
2 June to 7 June  
First Year Postgraduate Show (at Slade Graduate Painting Studios)  
17 June to 20 June

**University of East London**  
0181-849 3491  
Fine Art and Design degree show  
12 June to 18 June

**Wimbledon School of Art**  
0181-408 5000  
Sculpture  
29 May to 29 June  
MA and PG Dip Printmaking  
3 June to 18 June (closed weekends)  
BA (Hons) and Dip HE Theatre Design, Costume & Technical Arts  
24 June to 3 July (closed Sunday)  
MA Theatre Design  
11 July  
BA (Hons) Fine Art, MA Site Specific Sculpture, MA & PG Dip Printmaking  
25 June to 3 July (closed Sunday)  
MA Drawing in Fine Art Practice  
11 September to 18 September (closed weekends)

The following colleges are exhibiting at Mall Galleries in London (0171-930 6844)

**Bath Spa University College**  
Illustration, Photography, Film & Animation and Graphic Design  
29 June to 4 July

**Exeter School of Art**  
Photographic prints  
15 July to 18 July

**Kingston University**  
Fashion show (by invitation only)  
4 June

**Loughborough College of Art & Design**  
Textile Design  
24 June to 27 June

**Northbrook College**  
Photography, Menswear and Fine Art: Painting  
19 June to 21 June

**Reading College and Schools of Art & Design**  
BA (Hons) & HND Photography, Graphics, 3D, Interdisciplinary Design and Fashion  
8 June to 10 June

**Surrey Institute of Art & Design**  
Woven & printed textiles  
15 July to 18 July

**Surrey Institute of Photography**  
Photography  
7 July to 10 July

**University of Derby**  
BA (Hons) Textile Design  
15 June to 17 June

## SCOTLAND

**Aberdeen: Gray's School of Art**  
01224 263600  
Fine Art and Design & Craft degree shows  
1 June to 6 June

**Dundee: Duncan of Jordanstone College of Art**  
01382 345330  
Fine Art degree shows  
13 June to 19 June (closed Sunday)

**Edinburgh: Edinburgh College of Art**  
0131-221 6032  
Art degree shows  
13 June to 22 June

**Glasgow: Glasgow School of Art**  
0141-353 4500  
Interim MFA: work by first-year post-graduate Fine Art students  
1 June to 12 June  
Architecture, Design and Fine Art degrees  
28 June to 3 July

## WALES

**Aberystwyth: University of Wales**  
01970 623111  
Fine Art degree show  
1 June to 19 June (closed weekends)

**Cardiff: University of Wales Institute**  
01222 506678 (Howard Gardens Gallery)  
MA Ceramics  
3 June to 6 June  
BA degree show  
20 June to 26 June

**Newport: University of Wales College Newport**  
01633 432165  
Arts, Design and Media Arts degree shows  
25 June to 27 June

**Swansea: Institute of Higher Education**  
01792 481000  
BA Painting & Drawing, Fine Art and Graphic Arts  
16 May to 31 May (closed Monday)  
BA Media  
19 May to 22 May  
BA Ceramics  
6 June to 14 June  
BA Architectural Glass  
7 June to 15 June

## NORTHERN IRELAND

**Belfast, University of Ulster**  
01232 267237  
BA (Hons) Fine & Applied Art, Textiles & Fashion, Visual Communication and Design; postgraduate Fine and Applied Art  
9 June to 11 June

## REGIONAL

**Banbury: Oxfordshire School of Art & Design**  
01295 257979  
Fine and Applied Arts degree shows  
22 June to 26 June

**Bath: Bath Spa University**  
01225 875875  
BA Fine Art, Graphic Design and Ceramics  
20 June to 24 June

**Birmingham: Birmingham Institute of Art and Design (UCE)**  
0121-331 5800  
Fashion, Textiles, 3D Design, Visual Communication, Fine Art, Sculpture, Printmaking & Jewellery degree shows  
18 June to 20 June



**Brighton: University of Brighton**  
01273 643012  
Faculty of Art, Design & Humanities  
degree shows  
**27 June to 2 July**

**Bristol: University of the West of England**  
0117-965 6261  
Art, Media and Design degree shows  
**20 June to 23 June**

**Bristol: Filton College**  
0117-931 2121  
Foundation, GNVQ, BTEC 3D Design for  
Performing Arts, Photography, A-Level  
**15 June to 25 June**

**Bristol: School of Art & Design**  
0117-973 6259  
Foundation and HNC Applied Arts  
**26 June to 1 July**

**Canterbury: Kent Institute of Art and Design (see also Maidstone and Rochester)**  
01622 757286  
Diploma in Art & Design  
**28 May to 2 June (closed Sunday)**  
BA (Hons) Fine Art  
**20 June to 26 June and 4 July to 7 July (closed Sundays)**  
BA (Hons) Architecture & B. Arch (Hons)  
**22 June to 4 July (closed Sunday)**

**Carlisle: Cumbria College of Art & Design**  
01228 400300  
Degree & HND Show  
**8 July to 15 July**

**Cheltenham: Cheltenham & Gloucester College of Higher Education**  
01242 532700  
Fine Art degree show  
**26 June to 2 July**

**Chichester: Chichester Institute of Higher Education**  
01243 816000  
BA Art: painting, sculpture & textiles  
**17 June to 25 June**

**Chichester: West Dean College**  
01243 811301  
Woven tapestry postgraduate diploma show  
**11 July to 17 July (closed 14 July)**

**Colchester: Colchester Institute**  
01206 718000  
BA (Hons) Design  
**8 June to 12 June**

**Coventry: Coventry University**  
01203 631313  
Transport & Consumer Products  
degree show  
**13 June to 17 June**  
Graphic Design foundation course show,  
plus Fine Art, Art & Craft Studies and  
Technical Communication degree shows  
**13 June to 19 June**

**Dudley: Dudley College of Technology**  
01384 455433  
HND Electronic Graphics, Glass &  
Ceramics and Media  
**11 June to 17 June**

**Falmouth: Falmouth College of Art**  
01326 211077  
PgDip Creative Advertising; BA (Hons)  
Fine Art, Graphic Design, Studio Ceramics,  
Illustration; BTEC/HND Advertising  
**23 June to 26 June**  
Open Day: work by students & graduates  
**27 June**

**Farnham: Surrey Institute of Art & Design**  
01252 722441  
BA (Hons) Fine Art  
**22 June to 26 June**

**Hatfield: University of Hertfordshire**  
01707 285300  
BA (Hons) Fine Art, Art & Design,  
Model Design, 2D Design, Product Design  
and Software Systems for the Arts & Media  
**19 June to 23 June**

**Hull: University of Humberside**  
01482 462166  
Fine Art and Graphic Design degree shows  
**6 June to 11 June**

**Ipswich: University College Suffolk**  
01473 255885  
Art & Design Degree & HND Show:  
painting, applied arts, illustration, graphic  
design, photography, interior & set design,  
modelmaking & visual effects, animation  
**15 June to 20 June**

**Lancaster: Lancaster University**  
01524 593056  
Art Department Degree Show: painting,  
sculpture, drawing & printmaking  
**11 June to 24 June (closed weekends)**

**Leamington Spa: Warwickshire College**  
01926 318000  
HND Exhibition and Heritage Display;  
HND Visual Communications  
**18 May to 22 May**  
Foundation Course  
**8 June to 12 June**  
DIP HE Fine Art  
**22 June to 26 June**

**Leeds: Leeds Metropolitan University**  
0113-283 2600  
BA (Hons) Fine Art  
**18 June to 23 June (closed Sunday)**

**Leeds: Leeds University**  
0113-233 5261  
Fine Art Degree Show (at the former  
Leeds Grammar School)  
**9 June to 17 June**

**Leicester: De Montfort University**  
0116-255 1551  
BA Fine Art degree show  
**18 June to 21 June**

**Liverpool: Hope University College**  
0151-291 3670  
Fine Art and Design Degree Show  
**30 May**  
Fine Art Degree Show (at Hanover  
Galleries, 0151-709 3073)  
**3 June to 13 June (closed Sunday & Monday)**  
Design Degree Show (at Royal Liver  
Building, Liverpool)  
**20 July to 24 July**

**Liverpool: Liverpool Art School**  
0151-231 5083/84  
BA Fine Art, Fashion and Graphics  
**1 June to 12 June**  
Fashion shows (at the Cream Club)  
**1 June and 2 June**

**Loughborough: Loughborough College of Art and Design**  
01509 261515  
Art and Design degree shows  
**12 June to 14 June**

**Maidstone: Kent Institute of Art and Design (see also Canterbury and Rochester)**  
01622 757286  
Diploma in Art & Design  
**5 June to 12 June (closed Sunday)**  
BA (Hons) Visual Communication; HND  
Graphic Design & Illustration  
**22 June to 26 June**

**Manchester: Manchester Metropolitan University**  
0161-247 1705  
Degree & diploma shows  
**13 June to 17 June**

**Newcastle: University of Newcastle**  
0191-222 6047  
BA Fine Art  
**6 June to 19 June**  
Master of Fine Art  
**31 August to 19 September**

**Newcastle: University of Northumbria**  
0191-227 4913  
Design for Industry  
**15 June to 19 June**  
Fashion & Fashion Marketing (at Graduate  
Fashion Week, South Bank, London)  
**8 June to 12 June**  
Fashion Show (at Graduate Fashion Week)  
**10 June**  
Fashion Show at Tyne Theatre, Newcastle  
**18 June**  
Graphic Design  
**15 June to 19 June**  
3D Design  
**16 June to 20 June**

**Northampton: Nene University College**  
01604 735500 ext. 3009  
BA Visual Arts (Fine Art), Graphic  
Communication and Fashion; HND  
Graphic Design and Fashion  
**4 June to 8 June (closed Sunday)**

**Norwich: Norwich School of Art and Design**  
01603 610561  
Fine Art degree show  
**25 June to 1 July (closed Sunday)**

**Nottingham: Nottingham Trent University**  
0115-941 8418, ext. 2485  
Fine Art degree show  
**13 June to 18 June**

**Plymouth: University of Plymouth, Exeter School of Arts & Design**  
01392 475022  
Fine Art, Illustration, Media Arts,  
Photography, Three Dimensional Design,  
Typography & Visual Arts degree shows  
**27 June to 9 July (closed Sundays)**

**Plymouth: Plymouth College of Art and Design**  
01752 203434  
Art & Design degree show  
**26 June to 1 July**

**Portsmouth: University of Portsmouth**  
01705 876543  
Art, Design and Media degree shows  
**30 May, 31 May and 6 June**

**Preston: University of Central Lancashire**  
01772 893180  
Fine Art and Design degree shows,  
including Painting, Printmaking,  
Photography, Sculpture,  
3D Design, Fashion, Ceramics,  
Furniture  
**30 May to sat**

**Reading: University of Reading**  
0118-931 8050/1  
BA Art, Art & History of Art, Art &  
Psychology;  
Master of Fine Art;  
Diploma in Fine Art  
**24 June to 27 June**

**Rochester: Kent Institute of Art and Design (see also Canterbury and Maidstone)**  
01622 757286  
Diplomas in Art & Design  
**29 May to 5 June (closed weekends)**  
BA (Hons) 3D Design, Fashion Design &  
Technology, European Fashion, Editorial  
& Advertising Photography;  
HND Modelmaking, Goldsmithing &  
Jewellery Design, Silversmithing and  
Spatial Design  
**22 June to 26 June**

**Sheffield: Sheffield Hallam University**  
0114-272 0911  
Fine Art degree shows  
**30 May to 4 June**  
Design degree show  
**1 June to 6 June**

**Stoke-on-Trent: Staffordshire University**  
01782 294565  
Fine Art and Design degree shows  
**19 June to 25 June**

**Sunderland: University of Sunderland**  
0191-515 2112  
HND and BA  
Art, Design, Glass, Photography,  
Ceramics, Illustration and  
Model Making  
**20 June to 27 June**

**Winchester: Winchester School of Art and Design**  
01962 842500  
Foundation courses  
Fine Art and Design  
**20 June to 27 June**

**Wolverhampton: University of Wolverhampton**  
01902 321000  
Degree shows  
Fine Art and Design  
**20 June to 27 June**



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SCHOOL OF ART

## 1998 Summer Shows

### Degree Show

Tuesday 23 June – Friday 26 June 11am – 5pm  
Saturday 27 June 11am – 2pm

### Foundation Show

Tuesday 2 June – Friday 5 June 10am – 6pm

Tel: 0171 281 4111

Nearest Tube: Archway (2 minutes)

Buses: 134, 135, 10, 143, 43, 41

## CITY AND GUILDS of LONDON ART SCHOOL Diploma Show

124 Kennington  
Park Road  
London SE11 4DJ

Tel: 0171 735 2306

Fax: 0171 582 5361

(Kennington underground)

Painting ♦ Sculpture  
Illustration ♦ Decorative Arts  
Conservation ♦ Stone & Wood Carving

Thursday 25th to Saturday 27th June 1998 10 am – 6.45 pm  
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Modernists, mixed media, 152 x 122cms, 1997

## RICHARD WALKER

Irony is everywhere these days. It has crept into every corner of British life, so that it can be used as a kind of pressure valve. In other words, we do not have to take things seriously any more.

Just flick through any magazine or hop the channels on television and you are bombarded by it. Clever puns,

jokey references, distorted soundbites, deconstructed ideas and post-modern lifestyles. So, after all this, which is the way forward?

In my own work, I am just as guilty of partaking in this new national sport, but I think I use irony sparingly enough to leave some room for fresh air to circulate.

Take *Modernists*, for example. If you

look at the three central characters, these figures, judging by their dress, are clearly from the '50s or '60s, unless of course they are being ironic: perhaps they are '90s art students! The building that they are busy admiring is Lever House in New York, built in the early '50s, so I suppose they are old-fashioned modernists stranded in the middle of the 20th century. But is it the 1950s or is it the present day?

Well, need I go on? There is a danger here: as millennium angst accelerates, we find comfort in the past. But where does that leave people such as myself – dedicated, passionate ... and cautiously optimistic?

After the war the world was a visually grim and austere place. Artists injected colour and imagination into a grey landscape. Now, fifty years on, we inhabit a brash and lurid consumer theme park. Should artists respond to this nightmare by adding to it?

The problem now is how to create useful, relevant and lasting images for an increasingly jaded world. The media are so dominant and the messages so powerful and persuasive that much of what is subtle, intelligent but often 'slow-burning' is lost under a mountain of press releases, marketing hype and, let's face it, crap.

I have become aware that some of my recent work has reached saturation point, which is unsurprising – because so has the modern world. I'm just doing my job in reflecting and recording it. But are pictures like this helping us to understand anything new?

We *should* be disturbed, upset and made aware of horrors, but not overloaded to the point of hopelessness and inertia. Perhaps that is why we turn everything into a joke.

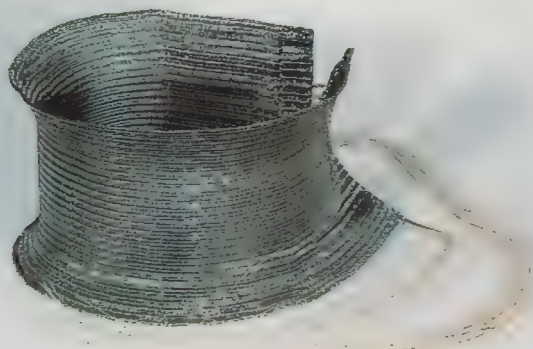
I think it is now time for a clear-out and a re-think, which is what anybody who cares about anything is probably doing anyway. I hope that the 'modernists' in my painting are gazing into the future, however darkly. If they turned round and saw us watching them, the game would be up – very ironic!

Richard Walker's work (originals and prints) can be seen at the New Academy Gallery, 34 Windmill Street, London W1 (0171-323 4700). Price range, paintings, mixed media on paper: £295 to £3,500 framed; unframed works from £250.



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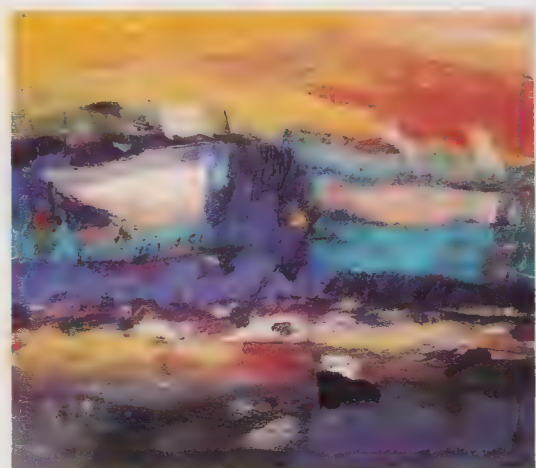
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# COMPUTERS...

## THE LAST FRONTIER? PART II

Brian Ashbee continues his investigation into digital art by visiting three artists, each with two or three decades of practice behind them, whose work has been revitalised if not transformed by their discovery of the computer.



Above: E#45.V7 by Andrew Greaves, 1997

**Andrew Greaves.** A self-confessed constructivist who cites Mondrian as an inspiration, Andrew has worked mainly in sculpture and installation. He began using computers in his work only two years ago, manipulating photographs with the very popular industry standard programme PHOTOSHOP. From there, he moved on to a 3D programme, INFINI-3D, fascinated by its power to visualise on the screen, in three dimensions, projects that, for reasons of gravity or expense, could never be realised in reality.

With this programme in mind, he then turned back to some of the ideas he'd had in the 1960s but been unable, at the time, to resolve. With the aid of the computer, he was able to construct in 3D wire forms delineating the receding cylinders and wave forms he'd imagined, and then to render their surfaces with complex reflections and shadows of great subtlety. He showed me the latest work on his computer monitor: the formal vocabulary of what used to be called post-painterly abstraction, visualized in three dimensional space – exuberant, seductive and playful.

**Guillem Ramos-Poqui.** Apparently the antithesis of the other, more intuitive artists I met, Guillem's current work ('Recording the Environment') issues from a tightly argued theoretical position. He began the interview by expressing his anger and despair at the current situation (which we might summarize as Turner Prize/Sensation/Saatchi). This demonstrates, he claims, the absolute dictatorship of the people in power in the Arts Council, museums and galleries. But he believes there is a real alternative.

"Painting isn't dead. We've barely even started to explore it," he declares.

Arriving in the UK from Barcelona in 1968 to study at the Slade, his early painting owed much to Arte Povera, Pop Art

and Conceptualism. His conversion to the computer came barely two years ago. He initially saw it as an extension of his work in printmaking: photo-lithography in particular can give results very close to computer-generated images. It is, however, a new medium, and attempts to emulate lithography by printing onto art-quality papers are, he feels, ridiculous: as a new medium it needs to explore and define its own characteristics and not ape those of other media.

Unlike many artists content merely to fulminate against the present situation, Guillem has attempted to articulate a theoretical critique of its philosophical foundations, beginning with a Ph.D thesis completed in 1995. Since then, working with David Rodway, lecturer in Art and Philosophy at Kensington and Chelsea College (of which Guillem is himself the Head of Fine Art and Theoretical Studies), he has attempted to construct the theoretical foundations of an alternative: a counter-culture, as he describes it.

If the work currently fashionable (Turner Prize/Sensation/Saatchi) is based philosophically on Post-Modernist and Post-Structuralist thinkers like Derrida, Baudrillard and Foucault, then Guillem's counter-culture is constructed on what he calls an ecological-holistic paradigm: a

"meta-synthesis" of cognitivist, ecological and functional approaches to the study of visual form and perception; epistemological cognitivism, pragmatics, semiotics and hermeneutics.

Reeling from this polysyllabic assault, and strangling on the tip of my tongue a request for a dictionary, I asked Guillem what the art produced by this counter-culture might look like.

"You are looking at it," he remarked (a touch sharply, I thought).

It was true: in my hands I held one of the digital prints, which he prefers to call photomontages, of his 'Recording the Environment' project.

I leave it to the reader to judge whether these montaged digital photographs, which are undoubtedly conceptually challenging and formally impressive (especially in their large-print versions) can quite carry the load that Guillem would have them bear. It is undeniable that, if one is to construct an alternative to Turner Prize/Sensation/Saatchi one has to start somewhere; and Guillem has chosen to start from within the Modernist tradition, inspired as he is by the "socially concerned Cubism" of Delaunay, Dada and Surrealism, the photomontages of the Russian constructivists, and individual artists ranging from John Heartfield to Ed



Kienholtz, Bill Woodrow and Barbara Kruger.

What characterizes Guillem's position is a continuing belief in the significance of the artist's activity as a critique of society and culture: a desire to elaborate a visual language to articulate social, ideological and ecological issues. If artists are to go beyond the shallow careerism and formal vacuousness of so much currently fashionable art, they need to see through the bankrupt philosophical premises on which it is founded; above all, they have a duty to communicate ideas about the world.

revolution, towards which the art establishment is displaying all the awareness of an ostrich with its head in the sand. Having taught computer graphics at the RCA to students from a variety of disciplines (Fine Arts departments are usually the last to catch on), he feels that the computer is at last breaking down the barriers between Fine Arts and other disciplines. And in contrast to the hostility

texture of the unpredictable – pigeons on the pavement like touches of the brush. Also, over the past year I have been wondering whether the confusion I face as a painter working both physically and digitally couldn't become a pictorial starting point. So one series is called 'Undecided', and is like a painting series centred on the theme of the artist's studio, with a lot of aimless drawing feeling its way



Above, top: Labyrinth; middle: Bafflement; bottom: Cloning, all by Guillem Ramos-Poqui.



Above: Another Cup of Coffee by James Faure Walker

**James Faure Walker.** In contrast with the other two artists I visited, James has grown up with the computer. Beginning with the Apple 2, where colour choice was limited to a dozen colours, he has developed along with the technology, and now enthuses over PAINTER 4, the latest version of the programme favoured by many artists, whose street credibility is summed up by its packaging: an actual paint pot! This he uses along with a WACOM tablet, an electronic drawing pad with a pressure sensitive, cordless pen, which is much easier to draw with than a mouse.

Based on digital photographs, often loosely linked by painterly, expressionistic gestures, his prints range from photomontages to painterly and almost abstract images. The best prints seem to possess a remarkable richness of surface (less apparent in the work illustrated here) – a tapestry effect built up from a multitude of overlapping layers. This confirmed for me the suspicion I've been entertaining for a while: that texture (such a fetish in much British painting of the last twenty years) is really a visual illusion – an effect that the eye and the mind deduce from two-dimensional cues. Looking at the surfaces of paintings by many of the early 20th-century masters, the sense of surface derives not from the literal thickness of the paint layer, but from the nature of the marks themselves. Often, the paint layer is remarkably thin – in Matisse's case, virtually one or more turpentine washes – but the perceived texture can be infinitely rich and varied. The coarser appeal of impasto in artists like Auerbach and Kossoff is excessive and unnecessary. This argument would suggest that the absence, in digital prints, of multiple paint layers need not be such a big disadvantage after all.

The founder of ARTSCRIBE magazine in 1976, and its editor for 8 years, James is eloquent about the information

and suspicion displayed by UK galleries, those in Europe and the USA are much more open. Travelling frequently to digital events abroad and exhibiting at computer art festivals as well as conventional galleries, he has encountered considerable interest in his digital work, both from art professionals and from computer people with non-art backgrounds.

James is in no sense a conceptual artist (executing Sol Lewitt's wall drawings in the 1960s seems, unsurprisingly, to have cured him of that!) but games-playing is sometimes part of his subject matter. Photomontages might start from a simple imperative: "Photograph everything on your walk coloured blue" or "photograph everyone in Russell Square carrying a map." This playful quality is evident in the work illustrated above, *Another Cup of Coffee*, which ruefully celebrates, in its purposeful doodling, the tricks that serial procrastinators resort to in order to put off the terrible moment of getting down to work:

"I like the idea of capturing inconsequential slices of life and weaving them into the fabric of a picture – football in the park, a tourist looking at the map, shoppers carrying bags, the distractions of a painter's studio, the cup of coffee to avoid doing the work. I suppose as an abstract painter I needed this extra dimension, this extra

round the surfaces. A previous sequence grew from overhearing a family arguing in Leicester Square about Pizza Hut or Burger King. I kept returning there with my digital camera, making a pattern out of the flow of people walking to work, milling about, checking watches, scratching heads, complaining about new shoes. Most of us amble along inattentive and sloppy, lost in our own worlds. I don't know whether it's useful to portray this, but it's a step on the way to somewhere."

All three artists have recently had exhibitions at Colville Place Gallery, London W1 (0171-436 1330), the sole UK gallery specialising in digital art. Guillem Ramos-Poqui can be visited on his website at <http://www.kcc.ac.uk/artpages/Ramos>. In addition to information about his own work, there is a catalogue of useful web sites for Fine Art students, artists and lecturers: the Internet Artists Resource Library at <http://www.kcc.ac.uk/artpages/Ramos/ARTNET.html>.

Brian Ashbee is a painter, writer and filmmaker, as well as being Tutor in Visual Arts and Screen Culture at the National Film and Television School, Beaconsfield, Bucks.



# CHAMPAGNE CHARLIES

Rosie Millard identifies a danger in auctions of contemporary art before seeing snaps by 'Young British Artists' whose artistic justifications insult the intelligence of an amoeba ... then it's off to visit some 'Old British Artists' in St Ives.

You couldn't have made it up. To advertise its sale of contemporary art, Christie's decided to go to the BritPack heartland of Clerkenwell, EC1 where the vast and derelict former Cannon Brewery was commandeered and crammed with 117 lots of modern stuff, including Damien Hirst spin paintings, naughty sculptures by the Chapman Brothers, paintings by Basquiat and even a glass and wood igloo which took over the whole top floor.

There was sushi for 800 which one could simply pick up off a revolving belt, and free champagne all night. So chic! So happening! There was even a chap in a van outside presiding over a slide show which flashed up on the warehouse's outside wall. So as you walked in you could read 20 foot-high words spelling out various ideas from the hip world of art terminology (OP ART....MINIMALISM, and so on). The overall atmosphere was a sort of Charles Saatchi wish-fulfilment dreamscape.

Indeed, the Christie's press office took care to inform me that this was not a pre-sale show at all but in fact an exhibition. Of course some visitors weren't fooled by this. I



God by Damien Hirst, which sold for £188,000 at the recent Christie's sale of contemporary art

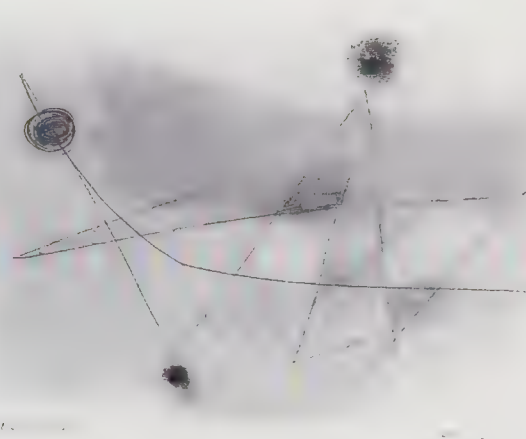
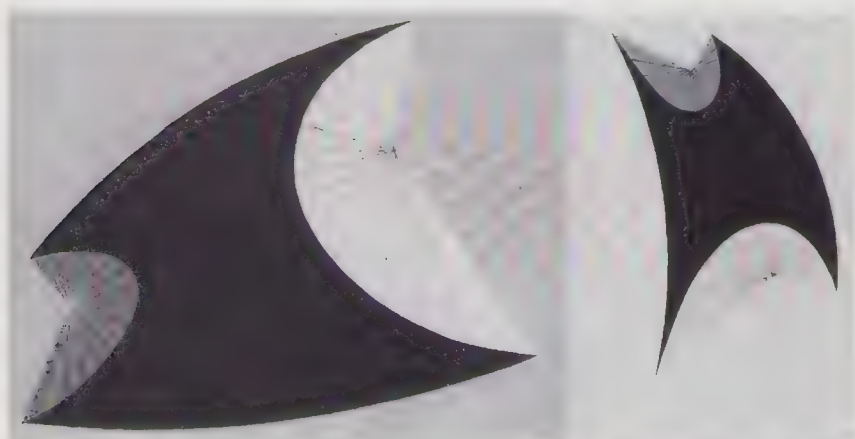
discovered David Thorp of the South London Gallery, heading for the exit. "It's not an exhibition at all," he said. "There's no overall plan or guiding principle in any of the rooms. The only information beside the pictures is the name of the artist, the name of the picture and what its reserve price is. It's all about sales."

As Thorp pointed out, the comparative youth of some of the artists involved in the

auction made them rather vulnerable. "If they've just started out and have a very low reserve price here, then it looks as if they're not valuable artists. It could do them a lot of harm. An auction house isn't like a dealer, who can nurture a young artist." Or bump the prices up, I thought nastily, although since Christie's made a couple of million out of the sale it seems the auction house didn't do too badly out of it either.



**But hollyhocks? How does that imply masculinity? "It's about being a man in nature. And the experience of nature in the city. I mean I'm from Kent. And the countryside is controlled once it gets into the city. Anyway, you don't have to ask whether it's art or not. That's a red herring." Oh, sorry.**



**Left: Untitled, c1945, by John Wells; Right: Drawing, 1968, by John Wells, both at the Tate Gallery, St Ives**

All the Young British Artists were invited, but of course none had turned up. True to form they had done the opposite of what was expected, and while the establishment was purring around Clerkenwell eating sushi, the revolutionaries were storming into Regent Street, heading to Sadie Coles' HQ and the opening of the joint exhibition of Sarah Lucas and Angus Fairhurst.

In Regent Street there was neither sushi nor free champagne, just hundreds of people crammed into one room. Sarah Lucas was by the door puffing on a Silk Cut. "Frankly, I thought it was a bit odd to be invited to Christie's," she said. "If the sale bombs, it's no good for me. And if my sculpture sells for loads, then it's extremely annoying because I won't make any money."

"Why bother going to some auction preview?" said Angus Fairhurst, whose latest oeuvre, *A Cheap and Ill-Fitting Gorilla Suit*, is apparently wowing them in Eastern Europe. (This is a 4-minute film of the artist wearing, and subsequently destroying, an old King Kong outfit). "It's got nothing to do with art. It's just about sales." Which is, of course, the whole point.

Their show, 'Odd-Bod Photography', was indeed an odd jumble of work created over the past seven or eight years by the two artists, who live and sometimes work

together. None of the photographs on show had originally been designed to work together; however the overall effect was fairly harmonious. If somewhat mad.

"This looks like a teenager's bedroom," observed one visitor to the show; and yes, here were superb examples of the stuff beloved of the under-19s. Photos on the wall without frames (very daring). Pictures of topless women, skulls, and upside-down photos of trees which looked like a human body (wow).

A *Pietà* showing Fairhurst in the dead Christ pose, being held by someone in the aforementioned gorilla suit. Sarah Lucas looking stern while grasping a large and very dead salmon. Angus Fairhurst peering out amongst hollyhocks in his back garden. Now I know this all might have been heavily ironic, but hey! I have photos of people peering around plants in my garden. I'm even growing hollyhocks this year.

No, no, no, said Fairhurst. I had it all wrong. "The photos of Sarah are about her being a woman. And the ones of me are about my masculinity." *Pietà*, yeah yeah, we get it. But hollyhocks? How does that imply masculinity? "It's about being a man in nature. And the experience of nature in the city. I mean I'm from Kent. And the countryside is controlled once it gets into the city. Anyway, you don't have to ask whether it's art or not. That's a red herring." Oh, sorry.

No need to ask whether John Beard's thrilling show at the Tate St. Ives is about art. It's so very arty it practically throws a palette at you when you look at it. Scattered about the gallery are various portraits and self-portraits; sadly these are displayed in such a random manner (behind the information desk, for example) that a careful viewing is almost impossible.

However, there is a whole sequence of John Beard paintings on the rock of Adraga which are superb. In particular, four large square canvases shown together in a little room on one single wall demand your complete attention.

In case you don't know this, the rock of Adraga is stuck out in the Atlantic and is the westernmost point of the European continent. Beard has been painting it for almost three years; one could say this is his Mont Sainte-Victoire. Except there is nothing about the countryside here.

The rock, seen in extreme close-up, is buffeted by waves, sea foam and wind. Each of the huge square canvases is subsumed by rock; the overall shape of the rock impossible to discern, as there is no room for horizon or water. Beard appears to have painted in thin layers of paint; black, bright blue, egg yolk. Each colour weaves in and out of its neighbours. The overall effect is of rock, lichen and spray together in a huge, abstract cavort.

On my way out (and onto Porthmeor beach which lies beguilingly in front of the Tate), I spotted a small abstract canvas in the manner of Mondrian, by the woman painter Marlow Moss. Alongside the picture, dated 1932, is a remark from the artist. It describes "... a new visualisation. Non figurative art... the balance on which works of art will be founded." She was a great friend of Mondrian, and co-founder of the group Abstraction-Creation. She would have loved Beard's show.

**Rosie Millard is the BBC's arts correspondent.**



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## ARTIST'S EYE BRIAN TAYLOR



After studying at the Slade School of Art, Brian Taylor won the Rome Scholarship – 1958-1960. He was taught by Anthony Blunt who was of great support and so impressed by his student's work that he bought for him a block of travertine marble to carve.

During Taylor's teaching career (which included Winchester, Goldsmith's and Camberwell Colleges of Art), he was invited by friends, in 1970, to celebrate the New Year in Rome...

Friends took me to meet their relatives in the Sierra di Burano, Umbria, and there I met Pippo Saldi, a farmer who bred and reared 'Burano' horses of so rare a strain that there were by then no more than eleven stallions at stud in Italy. These were the war horses of classical antiquity which had been employed to pull heavy munitions carts at speed over long distances. Pippo showed them at nearby Città di Castello, where the horse fair has been held annually for hundreds of years.

The whole region has scarcely changed since the days of the great Duke Federico da Montefeltro, the condottiere who built palaces at Urbino and Gubbio and was portrayed by Piero della Francesca. Everything is steeped in tradition: people, customs, food and stories.

Here I first saw my horse: a beautiful young colt, satinskin and curiously chocolate in hue, with a blond mane. Up until this point most of my work had been centred around the human figure for which I used a rigorous measuring system, whereby I imagined the form, usually standing, enclosed inside a cuboid space. The inherent problem of this approach is that the standing figure is seen as a twisting column whose elevations appear to escape their spatial confinement. In

contrast, the structure of a horse is wholly sympathetic to being contained within a cuboid space and this realisation made a profound impression on me. I jokingly said that I would be back to sculpt the horse next summer.

I was taken at my word and in the event I did return, but by then it was a different matter: the colt had grown to double its size. The unique feature of the breed is an enormous lung capacity which requires a body structure as broad at the forequarters as it is at the haunches, whereas other horses taper from back towards front.

Moreover, this was a highly dangerous stallion that sought to maim, biting viciously as soon as I was within range and, not built for kicking, making every effort to trample me. I had to devise a system of tricks to get near my subject and I became well accustomed to hearing his teeth snap merely inches from my ear. I learned precisely the reach of that murderous, swinging neck.

To transfer sculptural points from horse to sculpture, I tied a rag ball to a long stick and dipped it into a bucket of clay slops to act as a marker. I accidentally discovered that a blob of clay on the horse's nose could gain me ten minutes in which I could take close measurements of the head and hind

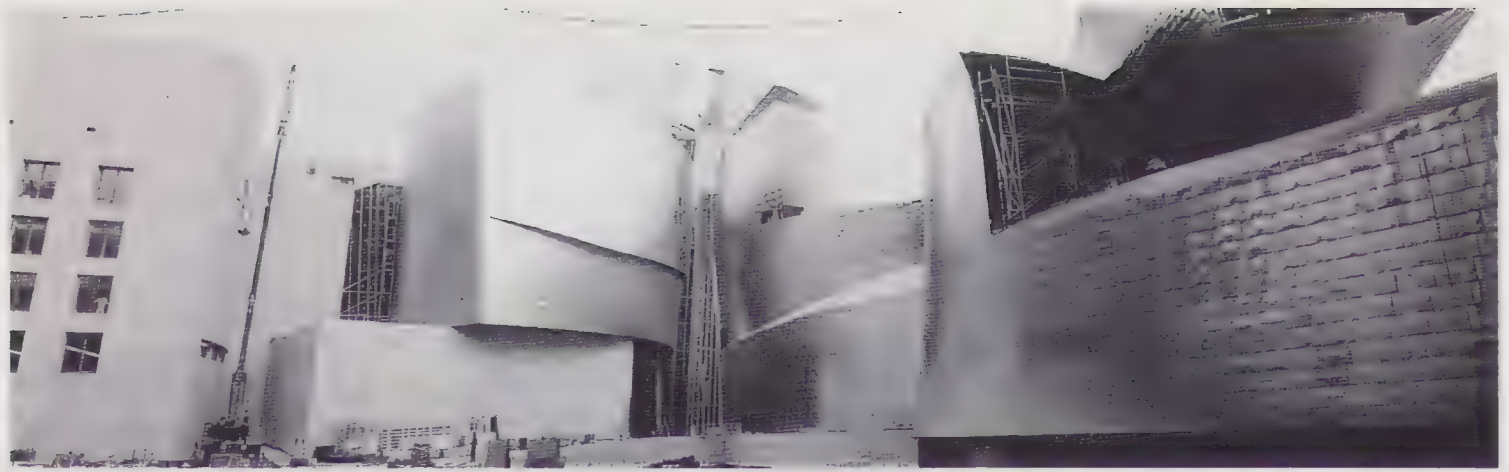
quarters without fear of being killed, as the horse would spend these ten minutes licking off the clay. Another distraction I found was to give a high-pitched whistle which would so puzzle the beast that he would stand motionless, whereupon I could again approach closely, perhaps for five minutes.

One insurmountable difficulty was the extreme hospitality of my hosts, because the Saldis would not hear of my missing their huge midday meal throughout a period of two months. Sadly it was just at this time of day, when the horse was at his most passive, dozing in the heat, that it would have been best for me to work.

My dream had been to have the sculpted horse as a monument on the retaining wall of the Piazza dei Signori in the medieval city of Gubbio, itself like a sculpture in *bas rilievo* built on the side of a mountain. Instead I brought the mould to England where it was cast in bronze. I have made a series of smaller studies from it but the original lies at the country house of Ralph Steadman, who acts as its custodian for the time being.

**Brian Taylor can be contacted on 0181-692 2157. He is currently working on a large sculpture for the outside of a building in Greenwich.**





# KENTUCKY FRIED GUGGENHEIM

AFTER VISITING BILBAO, WHERE THE BACOFOIL BUILDING IS FINE AND THE ART IS THINNER THAN PRISON GRUEL, TOM ROSENTHAL RUMINATES ON THE WISDOM OF FRANCHISING ART.

The sinking of the Titanic was not entirely an unmitigated disaster. Among those who went down with her was Benjamin Guggenheim; which is why his daughter Peggy came into her fortune early and proceeded to spend it, on the whole wisely, collecting modern art. The man whose considerably larger fortune created the Guggenheim Museum in New York, and the Foundation that bears his name, was her uncle Solomon. When Peggy died in 1979, her museum and foundation in Venice came under her late uncle's Trustees' control; thus becoming the first colony of what is surely the most important art empire in the world. Never let it be said that all nepotism is bad.

But if Venice is the first colony and the Deutsche Guggenheim in Berlin is the second, the instantly world famous Guggenheim in Bilbao is the first Dominion. Rather like the Canada and Australia of old, it is, if more sparsely populated, much bigger than the Imperial Headquarters in New York.

Venice, of course, is contained in a modest private palazzo and Berlin is simply a few rooms in an old Deutsche Bank building on Unter den Linden which I couldn't enter on my last trip to Berlin as it was closed between the Robert Delaunay and James Rosenquist shows. The SoHo Guggenheim in New York makes up a quintet of museums devoted to the art of this century, but one can't help wondering, after three days in Bilbao, where it's all going to end and what it all means.

Peggy's Venetian palazzo is a small but perfectly formed collection by an impassioned and extremely well-tutored taste; it helps to have been advised by Herbert Read and married to Max Ernst. But Peggy, with reason, referred to the Frank Lloyd Wright building in New York as an "evil serpent".

I remember when it opened that there was a wicked theory abroad that it was Wright's final thumbs down on modern art. It contains a wonderful collection, in both quality and numbers; few post-war museums can have so vast a reserve collection relative to what's on the walls at any one time. But we should perhaps remember that we're supposed to see the

New York Guggenheim from top to bottom. You can't make sedentary Americans trudge uphill, so you take the lift to the top floor and then descend the relatively gentle slope down to the bottom, the modern masterpieces on the walls vying for your eyes as the relentless centrifugal force of the building drags your feet down again to the exit. I do think that crafty old Wright pretty much won that battle over the art he did not like.

And what dominates the main floor in Bilbao, remembering Peggy and her view of the 'evil serpent'? Why, Richard Serra's thirty metres plus of *Snake*. Peggy was a game old girl and I think she'd have liked the joke.

There was an excellent article/interview with the Guggenheim's head honcho, Thomas Krens, in the February 20 *New Statesman* by Paula Weideger. If accurately quoted, Krens is not an overmodest man: "I like to guarantee my sponsors that I'm going to be on the front pages of all of the publications around the world constantly, or the culture page of *Time* or *Newsweek* four or five times a year." Weideger's article also quotes Philip Johnson, an American architect who champions Frank Gehry and who, like Gehry, has had a profound influence on architecture as art and on the contents, as well as the shapes, of modern museums. Referring to Bilbao, he says: "When a building is as good as that one, fuck the art." Which, in effect, is what Gehry has done. And Gehry was hired by the Basque State and the City of Bilbao and the Solomon R. Guggenheim Foundation in New York to build the

world's most dazzling modern art museum. He doesn't need my widow's mite of applause and enjoyment for a building which has generated more column inches of press coverage than any other post-war, let alone Post-Modern structure. The building, in conception, landscaping, use of the city's other distinguishing topographical features and quality of materials, is dazzling, both metaphorically and literally. I can't praise it enough.

But fuck the art it does. And in an odd way; not unlike Frank Lloyd Wright in reverse. Wright's building set out to minimise an existing art collection. Gehry's sets out to maximise it. Those vast caverns in Bilbao, with a few token traditional galleries upstairs for nice little Picassos, Modiglianis, Kandinskys etc., cannot possibly sensibly accommodate easel paintings unless they are at least the size of *Guernica*, and even the fact that *Guernica* is a Basque village will surely cut no ice with Madrid who finally got it safely back from MOMA in New York.

It would take a Wittgenstein adequately to address the great conundrum of Bilbao. Is it so huge so that it can accommodate such vast works of art – if such they be – or is the art so big so that it can fill the museum properly? If Carl André still raises our blood pressure with those ridiculous bricks at the Tate, they are at least not all that big. As I paced along in Bilbao I counted the giant, coral-coloured styrofoam objects not unlike that disgusting culinary invention, the crabstick, which constitute André's work *Reef*. As I got to the end of the row of by now rather grubby objects



the Basque attendant, noticing what I was doing, confirmed my calculation by saying, "Settanta y tres." "So what would you do if one morning you came to work and there were only seventy-two?" I asked her in my halting Spanish. She produced the only possible response. She giggled and shrugged.

Yet André's nonsense is minuscule compared with Sol le Witt's *Mural No. 831*, a dull series of vast slabs of solid colours in various shapes which fills the Museum's biggest vertical space. The label carries the words 'site specific dimensions', so you have to pace it out for yourself.

This work of minimal inventiveness and maximum bombast appears to be thirty metres long at its major axis, so, on the old  $\pi D$  formula, it must cover about ninety metres of painted wall. If only it were more fun, but it's what it is and it's

Moscow or Mobile.

There are of course many philosophical reasons for the bigness of American culture, from the length of its novels and the budgets of its movies to the sheer vastness of its buildings, all of which have created the need for visual art where size appears to be all that matters. And isn't it precisely in that empty bombast that the art really gets fucked?

If Head Office demands ever bigger museums, then you have to fill them with ever bigger works of art. Send out the biggest museum walls and ceilings and then send out the world's biggest paintings and sculptures.

Don't forget that great maxim from Vietnam: if you grab them by the balls, their hearts and minds will follow. In the old days America would annex the Philippines or have a small war made to

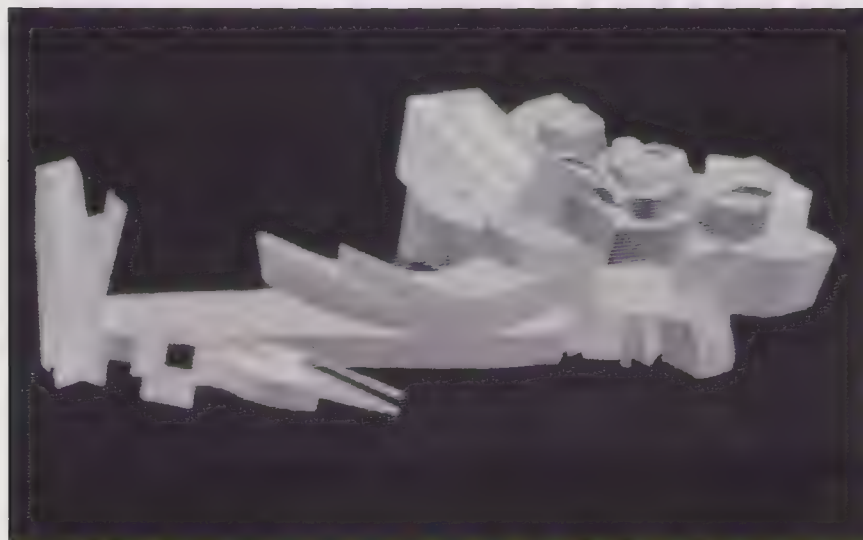
from the reserve collections in Europe, whence most of it originally came. Yes, it's wonderful that the fortunes of Bilbao are to be transformed by Gehry's wonderland. Yet Weideger warns that Krens, not satisfied with Peggy's little palazzo, has his eyes on the disused Custom House, the vast (of course) Dogana in Venice.

In Coosje van Bruggen's hagiography of Gehry in general and the Bilbao Guggenheim in particular, she mentions that Krens had commissioned plans in 1988 from Gehry and others to create the Massachusetts Museum of Contemporary Art (MASS MoCA), "intended to be the world's largest museum of contemporary art and architecture". Although its focus has changed to some extent, and its governing body is entirely independent, MASS MoCA is another element in Krens' vision of an extended Guggenheim."

Perhaps cultural imperialism, like charity, begins at home. After all, it took a while before Colonel Sanders' great invention reached across the Atlantic ...

Van Bruggen is, I believe, the wife and artistic partner of Claes Oldenberg. Their *Knife Ship* of 1985, the gigantic Swiss Army Knife turned into an electrically driven multi-oared

**"In the old days America would annex the Philippines or have a small war made to order in Cuba. Today the conquest is from Hollywood, Microsoft, the fast food chains and, to show that the American soul can also expand, institutions like the Guggenheim."**



Opposite: View of Gehry's Guggenheim Museum, Bilbao

Above Left: Catia Drawing of the Bilbao Guggenheim. Above right: View of the atrium from the river, Bilbao Guggenheim

what we've got. With its 'site specific' dimensions it is clearly a work created for the Museum which could literally not exist in its present form elsewhere. Which is the chicken; which is the egg?

And if it's the chicken then is it Kentucky Fried? The le Witt, the thirty-one-and-a-half metre long Serra, the André, are all, it seems to me, part of the great franchising operation where Bilbao is, apparently, the largest branch so far licensed by Head Office. The Basques paid for the Museum but I suspect it's New York and Mr. Krens who dictate the terms of the franchise, as surely as the moguls of MacDonalds ensure that your Big Mac tastes the same, whether you eat it in

order in Cuba. Today the conquest is from Hollywood, Microsoft, the fast food chains and, to show that the American soul can also expand, institutions like the Guggenheim. Compare and contrast, as they used to say in the examination room, the empire-building and franchising proclivities of the Guggenheim and the Tate. The Tate is a *national institution* which has set up modest branches in the north and in the west. It's also an over-full institution so it's setting up an extension on Bankside. Fair enough. The Guggenheim on the other hand seems to me to be a preposterously aggressive *private institution* which ought to be careful about its aims. Yes, it's good to have some of its wealth

boat, is a very welcome piece of wit and humour on the ground floor. So one can see why van Bruggen begins her tribute to Gehry with the words: "On the verge of completion, the Guggenheim Museum Bilbao has already become an excavation site for researchers digging out plausible truths."

I think the absolute magnificence of Gehry's building, and the wealth that lies behind it, together with the colossal emptiness of much of its contents, points towards the somewhat unpalatable truth that the Guggenheim franchising operation reminds one irresistibly of Dunning's Motion. That now obscure MP was unhappy at the conduct of George III. "The power of the crown," he said, "has increased, is increasing and ought to be diminished."

But then, as the great Edmund Burke said on another occasion: "Those who have been once intoxicated with power, and have derived any kind of emolument from it, even though but for one year, can never willingly abandon it."



# FOCUS ON THE SOUTH EAST

PAT COOPER OF STAR GALLERY, LEWES RECOMMENDS EXHIBITIONS, GALLERIES AND ARTISTS' STUDIOS IN THE ARTISTICALLY LIVELY SOUTH EAST.



Above, left: 3 Figures by Roland Jarvis, height 30cms. Centre: Half Figure by Henry Moore, in 'Carving Mountains' at the De La Warr Pavilion, Bexhill-on-Sea. Right: Plate from the South Heighton Pottery, Newhaven.

Brighton Festival should have been centre stage for the visual arts last month and this month we should be replete with the feast of images which we have enjoyed. Yet, once again, music and literature were everywhere, in every likely or unlikely venue, but the paintings, the sculpture, the stimulating work one should expect from a town which is home to so many innovative and successful artists, was nowhere to be seen. Why is it that the South East's largest town serves the visual arts so ill? Brighton Museum and Art Gallery is shaking off its dusty image, but quality of work and an eye for hanging ought to be more important than openings featuring steel bands and Cajun titbits. The standard of their recent 'Sussex Open Exhibition' was abysmally low, the hanging was appalling and their choice for the festival spot, the life and collection of Surrealist Edward James, was safe and backward-looking rather than reflecting the mood of a young artistic population.

In the past one has had to rely on the 'Five Ways Artists', originated by the effervescent Ned Hoskins, in order to discover the local contemporary work. But after 11 years the Five Ways are being swamped by their own success. So many front rooms and hallways become temporary 'galleries' that one tends to play safe by visiting only recognised names or work one has seen before. All in all, the best piece of 'art' to come out of Brighton Festival this year was Steve Bell's cover for the festival programme – which sums up Brighton and its dubious style exactly.

After the disappointment of the Festival, what is going on in the rest of the South East? To the west, Pallant House Gallery in Chichester is going from strength to strength showing lively and interesting work. The beautiful Queen Anne town house is worth a visit for its own sake, and the exhibitions in June – sculpture by Philip Jackson and

constructions and installations by Judy Clark – are in addition to their permanent collection which includes works by Picasso, Ivon Hitchens and Henry Moore. A gallery that is actually open on a Sunday, from 12.30pm to 5.15pm.

Another building not content to be loved for itself alone is the De La Warr Pavilion, right over at Bexhill-on-Sea. Step back into the '30s for a visit here; take deep breaths of real seaside air and enjoy an opportunity to see sculpture of worth and value. Although only in one part of the whole entertainment complex, 'Carving Mountains', the June exhibition, is a milestone for the De La Warr. This is a show selected by Michael Harrison, Director of Kettle's Yard, Cambridge, especially for Kettle's Yard and the De La Warr. It contains work by Hepworth, Ben Nicholson, Eric Gill, Epstein, Gaudier-Brzeska and Moore, and illustrates beautifully the full flowering of British sculpture during the first half of this century. In the spacious setting of the Pavilion, now being slowly and carefully restored, the pure lines and natural materials of the sculptures seem to float between sky and sea. Curator Caroline Collier has taken on a tremendous task but already she has achieved so much, in less time than it would take an Arts Council committee to agree on their letterhead.

If Brighton considers itself Regency and Bexhill has a '20s tone then Hastings is naturally Dickensian. The unspoiled Old Town seems to belong to the last century; the houses are mostly untouched but more through lack of financial resources than through a clinging to Heritage Britain. In one of these houses, and a very unusual house it is, Gus Cummins RA and Angela Braven live and have their studios. Gus is in the cellar, with little or no natural light, preoccupied with obscure objects and difficult architectural perspectives; Angie is upstairs with large canvases full of colours and light and vivacity. They show in the South East and in London, but you can visit their studios at Harpsichord House if you ring beforehand. If you are interested in amazing clocks as well as constructions and paintings then it is worth finding Roland Jarvis, whose studio, also in the Old Town, is full of clocks of every description, each more elaborate than the one before.

The town of Rye was also once a town by the sea and the view from the windows of its small art gallery was of the Martello Tower and the channel. But the waters have long since silted up and the view now is of flat meadowland and boats moored on distant narrow channels. Rye Art Gallery has much of interest, including work by Edward Burra and Paul Nash, and there is



usually an exhibition of local artists of national repute such as Louis Turpin, Keith Purser and Fred Cuming. In September Roland Jarvis is showing his extraordinary built sculptures.

North to Tunbridge Wells to find the Nicholas Bowlby Gallery in Castle Street. The gallery is small and decorated in National Gallery pink. It has an on-site proprietor who is friendly and knowledgeable about art and artists. His 'Island Artists' exhibition runs until June 20, with paintings by Kathy Todd, who lives in the

and smell of the harbour. But not a gallery in sight!

The nearest is the Star Gallery in Lewes which has shown many of these artists' work over the years. Star Gallery is part of a restored brewery building in the centre of the town and the ground floor area with its flagstone floor and rough, washed brick walls is ideally suited to Henrietta Dubrey's bold abstract canvases full of colour and light. They are on show during the month of June.

Down by the riverbank, sculptor Nic

First Gallery is run by two lifelong art enthusiasts, Marjorie and Geoff Clarke. A friend of Lowry years ago (an adjoining avenue is named after him) and an artist herself, about four times a year Marjorie turns her whole suburban home into a gallery for exhibitions of paintings, ceramics and crafts. It is good to discover enthusiasts who pursue their way and who answer to no-one except the artists themselves. Check that there is an exhibition on before you go.

The South East is full of artists and full of enthusiasts who work for the arts and in the arts; sometimes vague or eccentric, sometimes full of energy and creativity, always enthusiastic and individual. London is always a presence, but for many London is a small part of their artistic ambitions.



**Above, left:** *Breath* by Matilda Tumim, gouache on wood, 14" x 8", 1996, in 'Island Artists' at Nicholas Bowlby Gallery. **Centre:** *Pentle Bay* by Kathy Todd, oil, 24" x 24", also in 'Island Artists'. **Top right:** *Hastings Fishing Beach* by Angela Braven, oil, 26" x 36". **Lower right:** *Circumvolution* by Gus Cummins, oil on canvas, 47" x 68".

Isles of Scilly, and Matilda Tumin, who is based on the Isle of Mull. After this he will be showing work by R. J. Lloyd, the West Country artist whose paintings are filled with a luminous delicacy.

Turn south and take the coast road to reach Newhaven and find the South Heighton Pottery on the edge of the town. Here Ursula Mommens and Chris Lewis make and sell their work: everything from huge garden urns to small oil containers, all beautifully thrown and minimally decorated. Well worth a visit. One day, perhaps, Newhaven will have its own school of artists; the Newhaven School has a definite ring to it. So many artists are gathered in such a small area, drawn there from all over the South East not by the charm of the town – it has no charm – but by the depressed house prices and the unending fascination of the busy harbour. Harold Mockford, Myrta Fisher, Jutka Fischer, David Thomas, Margaret Traherne, David Garbett, Robert Wheeler, all live within paint-splashing distance of each other and within sight, sound

Johnson is carving away in his Viper's Wharf studio, sculpting life-size and larger animals. Nic works without fuss, usually to commission and extremely slowly with close attention to the accuracy of every vein and muscle. When an animal is ready to leave, the front of his studio has to be taken out and the traffic of Lewes grinds to a halt as a larger-than-life bull is oh-so-gently lowered onto its London-bound transport.

Just outside Lewes is Charleston Farmhouse, the former home of Duncan Grant and Vanessa Bell and the epicentre of everything Bloomsbury. The weird and wonderful house is worth a visit as an artistic experience, as is the decorated church just down the road at Berwick. The gallery in one of the farmhouse outbuildings is showing paintings by Gary Goodman for the first half of this month and by Robert Medley during the second half.

Almost at the boundaries of the South East and hidden in the Southampton suburbs is the First Gallery at Bitterne. The

They paint, open their studios, and stage exhibitions – in galleries if they are available, otherwise in schoolhouses, pubs, disused warehouses or shops. There are probably more artists per square kilometre in the South East than in any other part of the country except London. It can take patience tracking them down, turning off the A roads and even the B roads, but very often the effort is so amply rewarded.

#### Galleries:

Pallant House Gallery, North Pallant, Chichester (01243 774557)  
De La Warr Pavilion, Bexhill-on-Sea (01424 787900)  
Rye Art Gallery, High Street, Rye (01797 223218)  
Nicholas Bowlby Gallery, Castle Street, Tunbridge Wells (01892 510880)  
South Heighton Pottery, Newhaven (01273 514330)  
Star Gallery, Castle Ditch Lane, Lewes (01273 480218)  
The First Gallery, Southampton (01703 462723)

#### Artists' studios:

Gus Cummins & Angela Braven, Harpsichord House, Hastings (01424 426429)  
Roland Jarvis, Hastings (01424 426353)  
Nic Johnson, Viper's Wharf, Lewes (01273 472736)



# EXHIBITION GUIDE

YOUR REGION-BY-REGION LISTINGS GUIDE TO WHAT'S ON IN MUSEUMS & GALLERIES THIS MONTH

10 LISTINGS (12 months' coverage)  
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To book your listing: Tara Clark  
Listing compilation: Abigail Grater  
Tel: 0171-236 4880

Deadlines: 29 May for July/August issue,  
31 July for September issue.

London (previews page 61)

Scotland (previews page 63)

Wales (previews page 64)

The North (previews page 65) Cleveland, Cumbria, Durham, Northumberland, Tyne & Wear

Yorkshire & Humberside (previews page 65) N. Yorkshire, S. Yorkshire, W. Yorkshire, Humberside

The North West (previews page 67) Lancashire, Cheshire, Merseyside, Manchester

West Midlands (previews page 67) Hereford & Worcester, Shropshire, Staffordshire, Warwickshire, W. Midlands

East Midlands (previews page 67) Derbyshire, Leicestershire, Northamptonshire, Nottinghamshire

The East (previews page 69) Bedfordshire, Cambridgeshire, Essex, Hertfordshire, Norfolk, Suffolk, Lincolnshire

South East (previews page 69) Kent, Surrey, East Sussex, West Sussex

The South (previews page 71) Berkshire, Buckinghamshire, E. Dorset, Hampshire, Isle of Wight, Oxfordshire, Wiltshire

South West (previews page 71) Cornwall, Devon, Dorset, Gloucestershire, Somerset

THIS INFORMATION IS CORRECT AT TIME OF GOING TO PRESS, BUT EXHIBITIONS CAN BE SUBJECT TO CHANGE AT SHORT NOTICE.

## LONDON

### 198 GALLERY

198 Raiton Road, Heme Hill, SE24.  
Tel: 0171-978 8309. Fax: 0171-652 1418.  
Email 198gallery@globalnet.co.uk  
Ws http://www.globalnet.co.uk/198Gallery  
Tube: Brixton, Heme Hill. Opening times: Tue-Sat 1-7. Culturally diverse arts.  
Representations: Susan Pinsan Lok & Mai Ling To, 30 June to 1 Aug.



Hollywood Dress, I'd Like to Thank... by Mai Ling To, at 198 Gallery.

### ABBOTT & HOLDER

30 Museum Street, WC1. Tel: 0171-637 3981.  
Fax: 0171-631 0575. Tube: Tottenham Court Road, Holborn. Opening times: Mon-Sat 9.30-6. 18th-20th C watercolours and drawings.  
Eric Fraser (1902-1983): pen & ink drawings by the illustrator & designer, to 20 June.  
Peter Jamieson: recent oil paintings, 18 June to 27 June.

### ALAN CRISTEA GALLERY

31 Cork Street, W1. Tel: 0171-439 1866. Fax: 0171-734 1549. Tube: Green Park. Open Mon-Fri 10-5.30. 20th C & master graphics, publishers of major contemporary artists.  
Ian McKeever: *Eight x Twelve* and other woodcut monographs, to 20 June.  
Henri Matisse: aquatints, lithographs, etchings, linocuts & livres illustrés, 24 June to 1 Aug.

### ALBEMARLE GALLERY

49 Albemarle Street, W1. Tel: 0171-499 1616. Fax: 0171-499 1717. Tube: Green Park.

Contemporary British and European paintings, sculpture and graphics.

Fabio Hurtado: first London exhibition by this Spanish artist, 28 May to 20 June.

Scottish Figurative Paintings: Iain Faulkner, Stuart Luke Gatherer, Alan King, Graham McKean, 25 June to 11 July.

### ALCHEMY GALLERY

157 Farringdon Road, EC1. Tel: 0171-278 5666. Fax: 0171-278 9666. Tube: Farringdon. Opening times: Weekdays, 9.30-6.

Contemporary British and international paintings, sculpture, illustrations and photography. City of Westminster College BTEC Diploma Show: 2nd year Diploma Photography exhibition, 9 June to 12 June.

Dunroamin: photographs by Jason Oddy of retirement bungalows that have been christened by their owners, 29 June to 10 July.

### ANGEL CAFE BAR

65 Graham Street, Islington, N1.  
Tel: 0171-608 2656. Tube: Angel Islington. Opening times: Daily 12 noon-12 midnight. Contemporary art. Exhibition changes monthly. Images of Dorset: vibrant acrylics by Bev Johnston of Dorset seascapes & landscapes (£100-£400), 1 June to 30 June.

### ART FIRST

9 Cork Street (1st floor), W1. Tel: 0171-734 0386. Fax: 0171-734 3964. Tube: Green Park. Open Mon-Fri 10-6, Thur 10-8 by appt, Sat 11-2. Open Secrets: new paintings & drawings by Eileen Cooper, to 18 June.  
Johannesburg: An African City - new paintings by David Koloane, 23 June to 30 July.

### ART FOR INTERIORS

Lindisfarne Road, Wimbledon, SW20. Tel: 0181-944 5119. Fax: 0181-947 7684. Opening times: 2-6pm during exhibition; by appt at other times. Contemporary St. Ives/Penwith paintings & pottery. Prices £50-£1,500.  
Cornwall Now & Again: recent paintings & pottery by a selection of Cornish artists, 7 June to 5 July (preview 12-6pm on 7 June).



Still Life by Terry Whybrow, acrylic on board, 14" x 15", at Art for Interiors.

### ARTMONSKY ARTS

108A Boundary Road, NW8. Tel: 0171-604 3990. Fax: 0171-604 3991. Tube: Kilburn Park, Swiss Cottage. Buses: 139, 189. Specialisation in contemporary art. Prices: general works from £500, ceramics from £150. Homage to Victor Pasmore: 16 original prints from early abstracts to his late work; also works by Robert Chandler, Peter Dover, Keith New & ceramicist Ray Silverman, 18 June to 12 July.



Vertical Development (detail) by Victor Pasmore, at Artmonsky Arts.

### BANKSIDE GALLERY

48 Hopton Street, Blackfriars, SE1.  
Tel: 0171-928 7521. Fax: 0171-928 2820. Tube: Blackfriars. Opening times: Tue 10-8, Wed-Fri 10-5, Sun 1-5. Admission: £3.50/2. Royal Watercolour Society, Royal Society of Painter-Printmakers & contemporary. The Power of Print: annual showcase for work by members of the Royal Society of Painter-Printmakers, to 7 June.  
Royal Scottish Watercolour Society: first visit south of the border for vibrant Scottish painting, 18 June to 12 July.

### BARBICAN ART GALLERY

Barbican Centre, Silk Street, EC2. Tel: 0171-638 4141. Tube: Barbican. Opening times: Mon, Wed-Sat 10-6.45, Tue 10-5.45, Sun 12-6.45. Admission: £4.50/£2.50. Public art gallery showing chiefly 19th & 20th C art. The Warhol Look: Glamour, Style, Fashion, 28 May to 16 Aug (see Previews).

### BARBICAN CONCOURSE GALLERY

Barbican Centre, Silk Street, EC2. Tel: 0171-638 4141 x 7515. Fax: 0171-256 8580. Tube: Barbican. Opening times: Mon-Sat 10-7.30, Sun/bank hols 12-7.30. Dance in Two-Dimensional Space: collaborations between filmmakers & choreographers, 10 June to 28 June.  
Yvonne Rainer: Performance into Politics - a re-evaluation of this influential choreographer and film-maker's work, 10 June to 15 July.

### BCA - BOUKAMEL CONTEMPORARY ART

9 Cork Street, W1. Tel: 0171-734 6444. Fax: 0171-287 1740. Opening times: Mon-Fri 10-6, Sat 10-2. International contemporary artists. François Delebecque: photography & sculpture, 2 June to 26 June.

### BEAUX ARTS LONDON

22 Cork Street, W1.  
Tel: 0171-437 5799. Fax: 0171-437 5798. Opening times: Mon-Fri 10-6, Sat 10-2. 20th C British art incl leading sculptors. Roger Kelly: 1st solo exhibition of paintings, to 13 June.  
Take Three: contemporary & modern paintings & sculpture, 17 June to 5 Sept.

### BELDAM GALLERY

Wilfred Brown Building, Brunel University, Cleveland Road, Uxbridge, Middlesex  
Tel: 01895-273482. Fax: 01895-203250. Tube: Uxbridge. Opening times: Mon-Fri 9.30-5.30 (closed bank hols). All Our Own Work: visual arts by students attending the University Arts Centre courses, to 11 June.

### BELGRAVE GALLERY

53 England's Lane, NW3. Tel: 0171-722 5150. Fax: 0171-722 0858. Tube: Swiss Cottage, Belsize Park. Opening times: Mon-Thur 10-6, Fri 10-4. Contemporary & 20th C British art. Modern British, Post-War Abstract, St. Ives & Contemporary, by appointment only.

### BEN URI ART GALLERY

126 Albert Street, NW1. Tel: 0171-482 1234. Fax: 0171-482 1414. Email benuri@ort.org Ws http://www.ort.org/benuri/ Tube: Camden Town. Opening times: by appt (closed Jewish & Bank Holidays). Admission: Free. The Ben Uri Collection: a customised selection from over 800 works by 19th & 20th C Jewish artists, available for hire. Female Jewish contemporary artists: open exhibition, 7 June to 21 June at 107 Gloucester Place, W1.

### BERKELEY SQUARE GALLERY

23a Bruton Street, W1. Tel: 0171-493 7939. Fax: 0171-493 7798. Opening times: Mon-Fri 10-6, Sat 10-2. 20th C master graphics & sculpture, limited edition prints. Works available by Piper, Moore, Chadwick, Picasso, Hockney & Sophie Ryder.

### BLUE GALLERY

93 Walton Street, SW3. Tel: 0171-589 4690. Fax: 0171-589 4729. Email bluegallery@compuserve.com Tube: South Kensington. Opening times: Mon-Sat 10-6.30. Up-and-coming contemporary artists. Heavy Breathing: recent work by Melanie Comber, to 6 June.  
Paul Riley, 9 June to 4 July (see Previews).



## BOUNDARY GALLERY

98 Boundary Road, NW8. Tel/fax: 0171-624 1126. Tube: St. John's Wood, West Hampstead. Opening times: Wed-Sat 11-6 and by appt. Leading modern British artists (1910-1960) and contemporary figurative colourists. Prices £500-£25,000.

**Just Drawings:** includes work by contemporary artists – Herman RA, Kestelman RA, Kossoff, Lawson RA, Prendergast; also Modern British artists – Bomberg, Brodsky, Epstein, Koenig, Kramer & Meninsky, to 13 June. Josef Herman RA: retrospective exhibition, 19 June to 1 Aug.



The Family (detail) by Josef Herman, oil on board, c. 1976, 50 x 60.5 cms, at Boundary Gallery.

## THE BRITISH LIBRARY

96 Euston Road, NW1 2DB. Tel: 0171-412 7332. Ws http://www.bl.uk Tube: Kings Cross St. Pancras, Euston. Opening daily: Mon, Wed, Thur & Fri 9.30-6; Tue 9.30-8; Sat 9.30-5; Sun 11-5. Admission: Free. The three exhibition galleries of the British Library (details below) opened at the purpose-built St. Pancras building on 21 April 1998. Public tours of the building are available. There is a large bookshop next to the galleries.

**The John Ritblat Gallery** contains treasures of the British Library, including: Magna Carta, the Lindisfarne Gospels, Tyndale's 1526 New Testament, Handel's Messiah, the Diamond Sutra and the Beatles Manuscripts. **The Pearson Gallery** of Living Words interprets and enlivens the Library's great collections through the story of writing, children's books, the history of science, travel images of Britain and the art of the book.

**The Workshop of Words, Sound and Images** explains, in an informal way, the processes and practices of book-making through the ages, and also of sound recording.

## BRITISH MUSEUM

Great Russell Street, WC1. Tel: 0171-636 1555, rec info 0171-580 1788. Fax: 0171-323 8480. Tube: Holborn. Opening times: Mon-Sat 10-5, Sun 2.30-6. The works of man from prehistoric to comparatively modern times. **BP Ethnography Showcase:** selection from the African, American & Oceanic collections formerly at Museum of Mankind, to 28 June. **Rimpa Art** from the Idemitsu Collection, Tokyo, to 26 July. **Making Medals:** British medals & numismatics, 1600-1740, to 20 Sept. **The Print in Stuart Britain**, to 20 Sept. **Watercolours by JMW Turner** from the RW Lloyd Bequest, to 20 Sept. **Maori: the culture, history & arts of the Maori people** of New Zealand, 27 June to 1 Nov.

## BRUTON STREET GALLERY

28 Bruton Street, W1. Tel: 0171-499 9747. Fax: 0171-409 7867. Ws http://www.artnet.com/BRUTON.html Tube: Green Park. Opening times: Mon-Fri 10-6, Sat 10-2. European contemporary paintings & sculpture. **Francisca Marti:** first London exhibition of paintings & sculpture by the Spanish expressionist artist, 4 June to 27 June.

## CADOGAN CONTEMPORARY

108 Draycott Avenue, SW3. Tel: 0171-581 5451. Fax: 0171-589 9120. Email artcad@dircon.co.uk Ws http://www.dircon.co.uk/cadogan-contemporary Tube: South Kensington.

Opening times: Mon-Thur 10-6, Fri & Sat 10-7. Mainly British contemporary.

**Anna D'Avanzo, Mungo Powney & Nicholas Archer:** recent works, to 13 June. **Kate Smith & Amber Leaman:** recent paintings, 15 June to 4 July.

## CAFE GALLERY

By the pool, Southwark Park, SE16. Tel: 0171-237 1230. Fax: 0171-237 3885. Tube: Surrey Quays. Opening times: Wed-Sun 11-5. **Kunstbrücke '98:** video, sculpture, montage & painting, 3 June to 19 June. **Southwark College:** photography, 24 June to 28 June.

## COLVILLE PLACE GALLERY

1 Colville Place, W1. Tel: 0171-436 1330. Fax: 0171-436 1339. Email kwatson@romanesque.source.co.uk Ws http://www.romanesque.co.uk/gallery.html Tube: Goodge Street. Opening times: Mon-Fri 10-6, Sat 12-5. Digital art & design. Prices £200-£2,000. **Making Waves:** recent digital works by Andrew Greaves, to 2 June.

## THE CONINGSBY GALLERY

30 Tottenham Street, W1. Tel: 0171-636 7478. Fax: 0171-580 7017. Tube: Goodge Street, Euston. Opening times: Mon-Fri 10.30-5. Photographers, illustrators, fine artists working in mixed media. Prices £250-£8,000. **Art for God's Sake:** Cornelius Browne takes a fresh look at the Bible in pastels, acrylics & relief print, 1 June to 13 June. **London Arthouse,** 16 June to 20 June. **David Brever Weil:** a series of major landscape paintings, 23 June to 27 June. **Jason Ford,** 24 June to 4 July.

## CONNAUGHT BROWN

2 Albemarle Street, W1. Tel: 0171-408 0362. Fax: 0171-495 3137. Email cb@anc2000.co.uk Ws http://www.connaught-brown.co.uk Tube: Green Park. Opening times: Mon-Fri 10-6, Sat 10-12.30. Post-Impressionist & Modern works of art. Prices £500-£200,000. **Summer Exhibition: Post-Impressionist and Modern works of art,** 28 May to July.

## CONTEMPORARY APPLIED ARTS

2 Percy Street, W1. Tel: 0171-436 2344. Fax: 0171-436 2446. Tube: Goodge Street. Opening times: 10.30-5.30. Association of Contemporary Craftspeople. **Fifty Pieces of Gold:** contemporary jewellery in gold by various makers, to 20 June. **A Celebration of Glass:** exhibition curated by Jennifer Opie of the V&A, 26 June to 1 Aug.

## CONTEMPORARY ART GALLERY

59 Ebury Street, SW1. Tel: 0171-730 6407/0533. Fax: 0171-823 6521. Opening times: Mon-Fri 10-6 & by appt. Admission: Free. Changing exhibitions of colourful paintings, ceramics and sculptures, mainly by women artists. Prices £100-£1,500.

## CRAFTS COUNCIL

44a Pentonville Road, Islington, N1. Tel: 0171-278 7700. Fax: 0171-837 6891. Tube: Angel, King's Cross. Opening times: Tue-Sat 11-6, Sun 2-6. National centre for crafts, Britain's largest contemporary crafts gallery. **Handmade in India,** to 28 June (see Previews). **Walter Keeler & Janice Tchalenko:** ceramics; **Dawn Dupree:** wall-hung textiles (showcase exhibition), to 28 June.

## CRANE KALMAN GALLERY

178 Brompton Road, SW3. Tel: 0171-584 7566. Fax: 0171-584 3843. Tube: Knightsbridge. BR Victoria. Opening times: Mon-Fri 10-6, Sat 10-4. British & European 20th C paintings & sculpture. Mixed modern British and international art incl Ben Nicholson, Henry Moore, Graham Sutherland. Prices £1,200-£10,000. **Mixed Summer Exhibition,** throughout June.

## CURWEN GALLERY

4 Windmill Street, off Charlotte Street, W1. Tel: 0171-636 1459. Fax: 0171-436 3059. Opening times: Mon-Fri 10-6, Sat 11-5. Admission: Free. Contemporary British modern masters & international graphics. **Phoebe Dingwall:** new work from France, to 6 June. **Ljerka Njers:** paintings from Croatia (in

Fitzrovia Gallery), to 6 June.

**Yuji Oki:** recent abstract paintings, 10 June to 4 July.

**June Wayne** (in Fitzrovia Gallery), 10 June to 4 July.

## DAVID MESSUM FINE ART

8 Cork Street, W1. Tel: 0171-437 5545. Fax: 0171-734 7018. Tube: Green Park. Opening times: Mon-Fri 10-6, Sat 10-4. Early Newlyn, British impressionism (1880-1940), British contemporary painting. **Anthony Bream:** Venice Revisited, 10 June to 27 June.

## THE DISSIDENTS CHAPEL AND GALLERY

Kensal Green Cemetery, Harrow Road, W10 4RA. Tel: 0171-402 2749. Email andred@vam.ac.uk Tube: Kensal Green. Opening times: Mon-Sat 12.30-4. Admission: Free. Prices £35-£1,000. **...exposed... – work by Rowena Jackson:** large & small scale paintings & monoprints plus an installation exploring the human body (first exhibition at this newly opened gallery), 30 May to 17 July.

## DRIAN GALLERIES

7 Porchester Place, W2. Tel: 0171-723 9473. Opening times: Mon-Fri 11-4. **Paintings by John Bellany, William Crozier, Douglas Portway, Halima Nalecz, Themerson, Lacasse.**

## EAST WEST GALLERY

8 Blenheim Crescent (off Portobello Road), W11. Tel: 0171-229 7981/727 7797. Fax: 0171-221 0741. Email david@ew-art.demon.co.uk Ws http://www.demon.co.uk/ew-art/ Tube: Ladbroke Grove, Notting Hill. Opening times: Wed-Sat 10-6 or by appt. Contemporary artists from Britain & abroad.

## EUROPA GALLERY

Central Library, St. Nicholas Way, Sutton SM1 1EA. Tel: 0181-770 5000. Fax: 0181-770 4666. Nearest station: Sutton. Opening times: Tue-Fri 9.30-8; Sat 9.30-5; Sun 2-5. Admission: Free. **Scola 25:** silver anniversary exhibition of fine arts & crafts – contemporary and retrospective – by staff, ex-staff & professional ex-students of Sutton College of Liberal Arts, 16 June to 27 June.

## FLOWERS EAST

199 & 282 Richmond Road, E8. Tel: 0181-985 3333. Fax: 0181-985 0067. Tube: Bethnal Green. Opening times: Tue-Sun 10-6. Leading contemporary art. **Tim Lewis:** sculpture (at Flowers East), to 21 June. **Henry Kondracki:** prints (at Flowers Graphics), to 21 June. **Bernard Cohen:** Paintings of the '90s (at Flowers East at London Fields), to 21 June. **Peter Howson:** football paintings, to 3 July. **Jo Self:** paintings (at Flowers East), 26 June to 2 Aug. **Sadie Tierney:** prints (at Flowers Graphics), 26 June to 2 Aug. **Josef Herman:** paintings (at Flowers East at London Fields), 26 June to 2 Aug.

## FOYLES ART GALLERY

2nd Floor, 113-119 Charing Cross Road, WC2. Tel: 0181-518 7685 (Tanya Bailey). Email rbalaz@sghms.ac.uk Opening times: Mon-Sat 10-6; closed Sun. **Edma (Martha Balazs): A Retrospective – ceramics, drawings & paintings,** 10 June to 8 July.

## GALLERY DUNCAN TERRACE

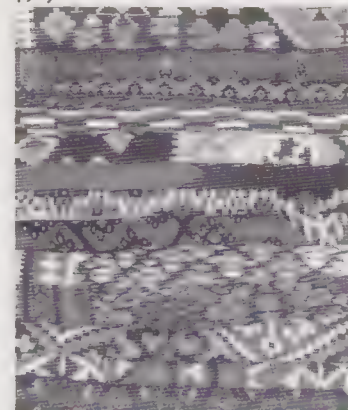
24 Duncan Terrace, N1. Tel: 0171-837 5856. Fax: 0171-278 2140. Tube: Angel. Call for opening times. **6 Women Artists:** Jo Volley, Dido Crosby, Lucy Spanyol, Hephzibah Rendle-Short, Vicki Olverson, Anya King, to 10 June.

## GOETHE-INSTITUT LONDON

50 Princes Gate, Exhibition Road, SW7. Tel: 0171-411 3400. Fax: 0171-594 0240. Opening times: Mon-Fri 10-8, Sat 9.30-12.30. Mainly 20th C German art. **Inside the White:** resin paintings by Christian Hannebeck, to 30 June.

## GORDON REECE GALLERY

16 Clifford Street, W1. Tel: 0171-439 0007. Fax: 0171-437 5715. Tube: Bond Street, Green Park. Opening times: Mon-Sat 11-6. Ethnic & tribal arts, traditional folk arts, primitive & oriental antiques. Prices £50-£5,000. **Woven Treasures:** a major collection of miniature Textile Arts from Persia, Afghanistan, Central Asia & the Caucasus, including bags, trappings, tent bands & purses, 3 June to 4 July.



'Woven Treasures' at Gordon Reece Gallery.

## GREENWICH PRINTMAKERS ASSOCIATION

1a Greenwich Market, (off College Approach), SE10. Tel: 0181-858 1569. Opening times: Tue-Sun 10.30-5.30. **Mixed exhibition of limited edition prints by the 45 members of this highly successful cooperative.** **Featured artists include:** Theresa Pateman, 2 June to 14 June; Susie Perring, 16 June to 28 June.

## HANGING SPACE

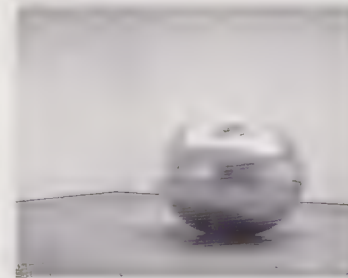
36a Newington Green, Islington, N16. Tel/fax: 0171-249 7727. Tube: Highbury & Islington. Opening times: Tue-Fri 12-9, Sat 11-4. Admission: Free. Contemporary British painting & sculpture. Prices £100-£3,000. **Rural & Urban Landscapes: paintings & sculptures by Danny Cuming, Sam Barbor & Liza McCormick (£100-£3,000),** 11 June to 30 June.

## HART GALLERY

113 Upper Street, Islington, N1. Tel: 0171-704 1131. Opening times: Tue-Fri 11-7, Sat 11-6, Sun 2-6. Contemporary fine art & studio ceramics. **Barbara Freeman:** new transcriptions, 4 June to 2 July. **Jon Middlemiss:** new ceramics, 4 June to 2 July.

## HAYWARD GALLERY & ROYAL FESTIVAL HALL

The South Bank Centre, SE1. Tel: 0171-960 4242/261 0127 (rec info). Ws http://www.hayward-gallery.org.uk/ Tube: Waterloo, Embankment. Opening times: Daily 10-6, Tue & Wed 10-8. Contemporary & historical art from all over the world; touring exhibitions. **Anish Kapoor:** former Turner Prize-winner & internationally acclaimed British sculptor, to 14 June.



Turning the World Inside Out by Anish Kapoor, cast aluminium, 148 x 184 x 188cms, 1995, at the Hayward Gallery.



### HIGHGATE FINE ART

26 Highgate High Street, N6. Tel/fax: 0181-340 7564. Tube: Archway. Buses: 143, 210, 271. Opening times: Tue-Sat 10-6; Sun & Mon by appt. 20th Century contemporary paintings, drawings and prints. Prices £100-£10,000. **Hugh Cronyn 1905-1996: his life's work, at the Air Gallery, 32 Dover Street, W1 (organised by Highgate Fine Art), to 6 June.** **Claude Harrison: harlequins & other figures in landscapes, 28 May to 13 June.** **Ishbel McWhirter: Landscapes & Portraits – drawings, watercolours & oils, 18 June to 4 July.**

### HOULDSWORTH FINE ART

Pall Mall Deposit, 124-128 Barbry Road, W10. Tel: 0181-969 8197. Fax: 0181-964 3595. Opening times: Tue & Wed 11-5 or by appointment. Contemporary art. **Head: Christopher Bucklow, Nicky Hoberman, Adam Lowe, Paul McPhail & Robert Mapplethorpe, to 11 June.** **Zone: a new portfolio of six etchings by Matthew Radford, printed at Hope Sufferance, 17 June to 22 July.**

### THE ICE HOUSE

in Holland Park, off Kensington High Street, W8. Tel: 0171-361 3204. Tube: Holland Park. Opening times: Daily 11-7. Admission: Free. **Background: set designs by Peter Rice for opera, ballet & plays, 6 June to 21 June.** **A Bridge between East & West: imaginary landscapes influenced by Isao Mire's Japanese background, 27 June to 12 July.**

### IMPERIAL WAR MUSEUM

Lambeth Road, SE1. Tel: 0171-416 5000. Fax: 0171-416 5211. Tube: Elephant & Castle, Lambeth North. Opening times: Daily 10-6. Modern & historical displays covering both World Wars; temporary exhibitions. **Survival at Sea: a small display of photos, diaries & mementos illustrating remarkable stories of courage & survival by men of the Merchant Navy, permanent.** **Landmines: The Human Cost – the use of landmines in modern warfare and what is being done to reduce their long-term threat to civilians (in association with United Nations), to 2 Aug.** **Paule Vézelay: Permit Denied – an exhibition examining the wartime career of this neglected painter, and featuring the recently acquired work *Barrage Balloons at a Balloon Centre*, 4 June to 31 Aug.** **Rodrigo Moynihan: The End of the Picnic – paintings & drawings from 1938-1947 by a 'reluctant war artist' who served with the RAF, 4 June to 31 Aug.**

### JASON & RHODES GALLERY

4 New Burlington Place, W1. Tel: 0171-434 1768. Tube: Oxford Circus, Green Park. Opening times: Mon-Fri 10-6, Sat 10.30-4. **John Greenwood: new paintings, 3 June to 4 July.**

### JILL GEORGE GALLERY

38 Lexington Street, Soho, W1. Tel: 0171-439 7343/7319. Tube: Piccadilly, Oxford Circus. Opening times: Mon-Fri 10-6, Sat 11-4. Established artists & recent graduates; figurative & abstract. **15 Years On: paintings by Rod Judkins & Fraser Taylor, to 12 June.** **Night Music: paintings & monographs by Martyn Brewster, 16 June to 17 July.**

### JONATHAN WYLDER GALLERY

2 Motcomb Street, Belgravia, SW1. Tel/fax: 0171-245 9949. Tube: Knightsbridge. Opening times: Mon-Fri 11-5.30, Sat 12-4. Admission: Free. Paintings and bronze sculptures by Jonathan Wylder. **Permanent Exhibition: dance, female nude and equestrian sculpture.**

### KEW GARDENS GALLERY

Royal Botanic Gardens, Kew, TW9 3AB. Tel: 0181-332 5618. Fax: 0181-332 5610. Opening times: Daily 9.30-5.30 (closing time varies throughout the year: call to confirm). Admission: Free. **Madagascar: Nature's Private Sanctuary? – impressions from an expedition in photographs & words, to January '99.**

### KNAPP GALLERY

Regents College, Inner Circle, Regents Park, NW1. Tel: 0171-487 7447. Fax: 0171-487 7657. Tube: Baker Street. Opening times: 10-6 daily. **North & South: an exhibition by 5 painters, 2 June to 29 June.**

### LAMONT GALLERY

67 Roman Road, E2. Tel: 0181-981 6332. Fax: 0181-983 0144. Tube: Bethnal Green. Opening times: Tue-Sun 11-6. Figurative paintings, drawings, prints & sculpture. **Studio Secrets: recent paintings by Terry Ffytfe, to 13 June.** **Category & Allegory: Linda Downie, 18 June to 18 July.**



*Prelude to Dawn* by Linda Downie, oil on canvas, 120 x 90cms, 1997, at Lamont Gallery.

### LEIGHTON HOUSE

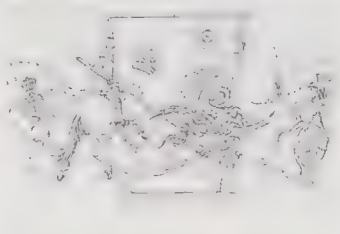
12 Holland Park Road, W14. Tel: 0171-602 3316. Tube: High St Kensington. Opening times: Mon-Sat 11-5.30. High Victorian and Pre-Raphaelite fine & decorative art; temporary exhibitions. **Art Textiles: major survey of British contemporary textile designers, to 2 June.** **The Shape of Memories: Three Ethiopian Painters – work by Adamu, Kidane & Sambata, 8 June to 20 June.** **Rachid Koraichi: sculptures, artist's books, lithographs & ceramics, 29 June to 11 July.**

### LENA BOYLE FINE ART

40 Drayton Gardens, SW10. Tel: 0171-373 8247. Fax: 0171-370 7460. Opening times: by appointment. Modern British and contemporary. Paintings, drawings and original prints. **Exhibiting at Kensington Art & Design Show (Kensington Town Hall, Hornton Street, W8), 19 June to 21 June.**

### LESLEY CRAZE GALLERY & C2+

33-35 Clerkenwell Green, EC1R 0DU. Tel/fax: 0171-608 0393. Tube: Farringdon. Opening times: Mon-Sat 10-5.30. Contemporary jewellery (precious and non-precious) and contemporary textiles. Prices £10-£10,000. **Silver: Patinated & Polished – group exhibition of established names alongside emergent talents of 1997 MA graduates from RCA, 17 June to 16 July.**



*Technical drawing of a beaker* by Anthony Elsa, at Lesley Craze Gallery.

### LINDA BLACKSTONE GALLERY

The Old Slaughterhouse, Rear of 13 High Street, Pinner Village, Middlesex HA5 5QQ. Tel: 0181-868 5765. Fax: 0181-868 4465. Tube: Pinner. Opening times: Wed-Sat 10-6. British contemporary representational paintings, sculpture & ceramics. **Invited Members of Royal Institute of Painters in Watercolours: 21 members showing the versatility of the medium, 17 June to 4 July.**

### LLEWELLYN ALEXANDER LTD

124-126 The Cut, (opposite the Old Vic Theatre), Waterloo, SE1. Tel: 0171-620 1322/24. Fax: 0171-928 9469. Opening times: Mon-Sat 10-7.30. 20th C British & contemporary paintings & sculpture. **Not the Royal Academy 1998: annual 'Salon des Refusés' with 1200 paintings selected from the best of this year's unhung work, 8 June to 5 Sept.**



*An Untidy Room (detail)* by Richard Sorrell, acrylic on board, 17.5" x 28.75", at Llewellyn Alexander Ltd.

### LOGGIA GALLERY

15 Buckingham Gate, Chelsea, SW1. Tel/fax: 0171-828 5963. Tube: St. James's Park. Opening times: Mon-Fri 6-8pm, Sat 11-5, Sun 1-5. **Philip Worth & Stephen Court, to 12 June.** **Free Painters & Sculptors: members' & friends' activities, discussions & excursions, 20 June to 2 Aug.**

### LONDON CONTEMPORARY ART LTD

132 Lots Road, Chelsea, SW10. Tel: 0171-351 7696. Fax: 0171-376 3771. Opening times: Mon-Fri 10-6, Sat-Sun 10-4. Prices £280-£700. **Permanent exhibition of silkscreens, etchings and lithographs including Csaba Markus, Roy Fairchild, Janet Treby, David Dodsworth, Alexander Ivanov and Goyo Dominguez.**

### LONDON INSTITUTE GALLERY

65 Davies Street, W1. Tel: 0171-514 6000. Fax: 0171-514 6131. Opening times: Mon-Fri 10-8. **An English Eye: the photographs of James Ravillous, to 11 June.**

### LUMLEY CAZALET

33 Davies Street, W1. Tel: 0171-491 4767. Fax: 0171-493 8644. Tube: Bond Street. Opening times: Mon-Fri 10-6. Late 19th & 20th C original prints by Braque, Chagall, Frink, Helleu, Matisse, Miró, Moore, Picasso etc, drawings by Matisse, sculpture and drawings by Frink. **Henri Matisse: paintings & drawings, June to July (exact dates to be confirmed).**

### MALL GALLERIES

The Mall, nr Trafalgar Square, SW1. Tel: 0171-930 6844. Fax: 0171-839 7830. Opening times: Daily 10-5. Admission charge to some exhibitions, please check. Wide programme of exhibitions & events; home to Britain's leading arts societies. **Various college degree shows including Kingston, Reading, Derby, Northbrook, Loughborough & Bath: call gallery for details.**

### MARLBOROUGH FINE ART AND GRAPHICS

6 Albemarle Street, W1. Tel: 0171-629 5161. Tube: Green Park. Opening times: Mon-Fri 10-5.30, Sat 10-12.30. Old Masters, Impressionist, 20th-century & contemporary work, publications & modern master prints. **Avigdor Arikha: recent paintings, to 13 June.** **Avigdor Arikha: Portraits & Self-Portraits – an exhibition of prints, to 13 June.** **Lyonel Feningner: works on paper, 18 June to 31 July.** **German Expressionist Prints, 18 June to 13 July.**

### MAYOR GALLERY

22a Cork Street, W1. Tel: 0171-734 3558. Fax: 0171-494 1377. Email mayor.gallery@virgin.net Ws http://www.artnet.com/mayor.html Opening times: Mon-Fri 10-5.30, Sat 10-1. 20th C paintings, drawings and sculpture. **Neil Fraser: Gas Pie, to 26 June.** **85 Years of Sculpture, to 26 June.**

### MCHARDY SCULPTURE COMPANY

Cardamon Building, Shad Thames, SE1. Tel: 0171-403 7555. Opening times: Tue-Fri 11-5, Sat 12-5, Sun 2-5. Contemporary sculpture. **Midsummer '98 Sculpture Exhibition: new work by Glynis Owen, Neil Willis, John Huggins, Jill Berelowitz, Terence Wall and other Company artists, to 12 July.**



*Dance Elements* by Glynis Owen, glass, height 44cms, at The McHardy Sculpture Company.

### MERCURY GALLERY

26 Cork Street, W1. Tel: 0171-734 7800. Fax: 0171-287 9809. Tube: Green Park, Piccadilly. Opening times: Mon-Fri 10-5.30, Sat 10-12.30. Leading modern British art; young painters. **John Piper (1903-1992): oils, watercolours & prints, 3 June to 4 July.**

### MICHAEL PARKIN GALLERY

11 Motcomb Street, SW1. Tel: 0171-235 8144/1845. Fax: 0171-245 9846. Opening times: Mon-Fri 10-6. Modern British painting 1850-1950. **One Hundred Works on Paper by British Artists 1870-1970, to 19 June.** **Isabel Rawsthorne (1912-1992): The Ballet – costume & set designs for the Royal Ballet, and paintings & drawings of Fonteyn et al., 24 June to 31 July.**

### NARWHAL INUIT ART GALLERY

55 Linden Gardens, Chiswick, W4. Tel: 0181-747 1575. Fax: 0181-742 1268. Tube: Turnham Green. Open daily by appt; closed July & August. Inuit - Eskimo contemporary art; permanent collection of Arctic Canadian, Greenlandic & Russian sculpture in stone, bone & horn; drawings & prints celebrating 40 years (1955-95); extensive educational reference library. **I Like My Hood to be Full: traditional to contemporary life of Canadian/Greenlandic Inuit (Eskimo) seen through their art – stone, bone & horn carvings, prints & drawings (semi-permanent exhibition).**



## THE NATIONAL GALLERY

Trafalgar Square, WC2. Tel: 0171-389 1785/747 2885. Fax: 0171-930 4764. Tube: Charing Cross, Leicester Square. Opening times: Mon-Sat 10-6, Wed to 8, Sun 12-6. Admission: Free.

An outstanding collection of European paintings 13th-20th C.

**Masters of Light: Dutch painting from Utrecht in the Golden Age, to 2 Aug.**

**Caravaggio: The Flagellation of Christ, 11 June to 9 Aug.**

## NATIONAL PORTRAIT GALLERY

2 St. Martin's Place, WC2. Tel: 0171-306 0055. Fax: 0171-306 0058. Ws http://www.npg.org.uk

Tube: Leicester Square, Charing Cross. Opening times: Mon-Sat 10-6, Sun 2-6. Admission: Free.

Unique collection of the men & women who created British history & culture, mediaeval to contemporary.

**Henri Cartier Bresson: Portraits – Tête-à-Tête: first-ever retrospective of Cartier-Bresson's portraits in the UK, to 7 June.**

**Black Power: photographs by Donald MacLellan – portraits of leading British black achievers, to 14 June.**

**High Society: Edwardian Life in Photographs – bringing to life the extravagant existence of the fin-de-siècle High Society, to 21 June.**  
**BP Portrait Award 1998 & BP Travel Award, 26 June to 27 Sept.**

## NEFFE-DEGANDT FINE ART

32a St. George Street, W1. Tel: 0171-493 2630. Fax: 0171-493 1379. Tube: Oxford Circus, Bond Street. Opening times: Tue-Fri 10-5.30 or by appt. French Impressionist and Post Impressionist. Prices £2000 to £250,000.  
**Edouard Vuillard: paintings, pastels & drawings, 3 June to 10 July.**

## NEW ACADEMY GALLERY

Business Art Galleries, 34 Windmill Street (off Charlotte Street), W1. Tel: 0171-323 4700. Fax: 0171-436 3059. Tube: Goodge Street. Opening times: Mon-Fri 10-6, Thur 10-8, Sat 11-5 (incl Bank Hol & w/ends). Admission: Free. Contemporary British paintings, sculpture, original prints & textiles.

**Peter Dover: new work, 4 June to 27 June.**  
**Michele Noach: new paintings & prints (in Mezzanine), 4 June to 27 June.**

## NEW GRAFTON GALLERY

49 Church Road, Barnes, SW13. Tel: 0181-748 8850. Fax: 0171-748 9818. Tube: Hammersmith, then bus. Mainly figurative painting & drawing by living

artists; permanent portrait centre.

**Tom Coates PPRDA: recent work, 4 June to 20 June.**

**30th Anniversary Exhibition: Artists of Today & Tomorrow, Part 1, 25 June to 18 July.**

## THE ORANGERY

In Holland Park, off Kensington High St, W8. Tel: 0171-603 1123.

Tube: Holland Park. Opening times: Daily 11-7. Admission: Free.

**Hitchin Sink: humorous paintings by Michael Paramore about his life in a small, brightly decorated council flat in Hitchin, to 3 June.**

## ORLEANS HOUSE GALLERY

Riverside, Twickenham, Tel: 0181-892 0221. Tube: Richmond, BR St. Margaret's.

Opening times: Tue-Sat 1-4.30, Sun 2-4.30. Admission: £1

Topographical fine art collection.  
**History: The Mag Collection – touring exhibition of late 20th-century image-based art in Britain, to 21 June.**

**Unstable: youth art exhibition in the Stables Gallery, 6 June to 26 June.**

## PARK GALLERY

26 Connaught Street, W2. Tel: 0171-262 2588. Fax: 0171-262 2587. Tube: Marble Arch. Opening times: Mon-Fri 10-5. Orientalist. Prices from £1,500.

**Equestrian Equations: horseracing, polo, equine portraits, arabian images and other scenes portrayed with flair, colour and passion by top equine artist Jackie Jones, 26 June to 4 July.**



The Grand Race by Jackie Jones, acrylic on canvas, 36" x 24", at Park Gallery.

## PENN CLUB

21 Bedford Place, WC1. Tel: 0171-636 4718. Fax: 0171-636 5516. Tube: Russell Square. Opening times: Daily 11.30-7.

**People and Places: recent paintings by John Perkin with a wide range of subject matter, to 27 June.**

## THE PHOTOFUSION GALLERY

17a Electric Lane, Brixton, SW9.

Tel: 0171-738 5774. Fax: 0171-738 5509. Tube: Brixton. Opening times: Tue, Thur & Fri 10-5.30; Wed 10-8; Sat 12-4. Admission: Free. Photography.

**Tunnel Visions: photographs by Gina Glover exploring the visual qualities of the plastic greenhouse (£50-£200 unframed), to 11 July.**  
**Dominic Harris: The Planter Series 1996-7 – a series of digital Iris Art Prints describing a shift in the representation of living with Aids (£450 framed), to 11 July.**

## PICCADILLY GALLERY

43 Dover Street, W1. Tel: 0171-629 2875. Fax: 0171-499 0431. Tube: Piccadilly, Green Park. Opening times: Mon-Fri 10-5.30. 20th C British & European works; British contemporary figurative painting.

## PIERS FEETHAM GALLERY

475 Fulham Road, SW6. Tel: 0171-381 5958. Fax: 0171-381 3031. Tube: Fulham Broadway. Opening times: Tue-Fri 10-1, 2-6, Sat 10-1. Contemporary mixed media, mainly representational.  
**Paul Johnson: Topographical Paintings – watercolours & oils of Britain, Europe and further afield by the well-known historian & journalist, 5 June to 27 June.**

## PITSHANGER MANOR GALLERY

Mattock Lane, Ealing, W5. Tel: 0181-567 1227. Tube: Ealing Broadway. Opening times: Tue-Sat 10-5.  
**Prejudice & Pride: photographic exhibition celebrating the contribution of Caribbean people to British cultural, economic & social life, 3 June to 4 July.**  
**Houseworks: art & architecture installation, 12 June to 24 July.**

## POLISH CULTURAL INSTITUTE

34 Portland Place, W1. Tel: 0171-636 6932. Fax: 0171-637 2190. Tube: Oxford Circus. Opening times: Mon-Fri 10-4, Thur 10-8.  
**Time Recorded: portraits by Mariusz Kaldowski, 29 May to 10 June.**  
**Stasys Eidrigevicius: works from the Zapiecek Gallery, Warsaw, 19 June to 2 July.**  
**Temples in Poland: photographs of sacral buildings in Poland, 26 June to 26 Aug.**

## POSK GALLERY

238-246 King Street, W6. Tel: 0181-741 1940. Tube: Hammersmith. Opening times: Daily 11-9. Monthly changing exhibitions of Polish and other artists.  
**Wladyslaw Nieweglowski: paintings, 7 June to 19 June.**  
**Stanislaw J Wos: photography, 7 June to 19 June.**

**Andrea Tiemey: oil colours, graphics, 21 June to 3 July.**

**Rebwar Rashed: acrylic, work in wood & papers, 21 June to 3 July.**  
**Osman Kader: watercolours, 21 June to 3 July.**

## PUMP HOUSE GALLERY

Battersea Park, SW11. Tel: 0181-871 7380. Fax: 0181-871 8712. Tube: Sloane Square. Opening times: Wed-Sat 11-4, Sun & bank hols 11-6. Restored Victorian pump house beside lake.

**Tessana Hoare & Co.: drawings, to 7 June.**  
**Harriet Longfield: new work, 10 June to 21 June.**

## PURDY HICKS GALLERY

65 Hopton Street, Bankside, SE1. Tel: 0171-401 9229. Fax: 0171-401 9595. Tube: Blackfriars. Opening times: Mon, Tue, Thur, Fri 10-5.30; Wed 10-7; Sat 10-2. Contemporary British painting.  
**Felini Egan: paintings & prints, to 6 June.**  
**Not Overlooked: photographs by Paul Kenny, to 20 June.**  
**An Italian Campaign: new works by Hughie O'Donoghue, 12 June to 11 July.**

## REBECCA HOSSACK GALLERY

35 Windmill Street, W1. Tel: 0171-436 4899. Fax: 0171-323 3182. Tube: Goodge Street. Opening times: Mon-Sat 10-6. British figurative & abstract art.  
**James Farrelly: Still Life – extraordinary paintings of the ordinary, 1 June to 4 July.**  
**Jilly Sutton: The Faun & other carvings – lime wood carvings of figures & heads, 1 June to 4 July.**



Shaving by James Farrelly, at Rebecca Hossack Gallery.

# LONDON PREVIEWS

Warhol enthusiasts living in London will be in their element this month. Firstly, the **Barbican Art Gallery** is hosting an exhibition entitled **The Warhol Look**. Divided into seven sections, this show will cover all aspects of Warhol's contribution to the popular culture of the '60s to '80s. Beginning with a display of his collection of photographs of the Hollywood stars who fired his imagination early in life, it will go on to show Warhol's own portraits of these stars, as well as other paintings, fashion illustrations, films, reconstructed window displays, photographs of his avant-garde 'Factory' studio, and examples of his influence on design and fashion.

Besides this exhibition, there is another Warhol show on this month at the **Special Photographers Company**. Photographs by **Nat Finkelstein**, a member of Warhol's Factory who is also featured in the Barbican exhibition, form part of this show. The black and white images give an insider's view of the decadent and controversial lifestyle of Warhol and his associates, and feature not only the man himself but also visitors such as Duchamp, Dali and Bob Dylan; whilst a series of previously unseen colour photographs show Warhol in a less glamorous light. Alongside these pictures are photographs by renowned portrait photographer **David Gamble**, who spent eight days in Warhol's New York apartment after the death of the icon. He has produced what is in effect an intimate portrait of Warhol's lifestyle, through both straight-forward and manipulated photographs of the environment in which he lived.

Looking at the list of names featured in **Spink-Leger Pictures'** exhibition of **Master Drawings**, it is hard to believe that work by so many luminaries could be on sale in just one exhibition. Tiepolo, van Goyen, Gainsborough, Constable, Delacroix, Landseer, Burne-Jones, Bonnard, Knight, Piper ... and so it goes on. The drawings, ranging in date from the 17th to 20th centuries, are not going cheap; but the price range of £3,200 to £360,000 is peanuts compared to what people will pay for the latest nonsense from the YBAs.

If you are of the opinion that still life is an outmoded genre, a visit to the **Blue Gallery** to see **Paul Riley's** recent paintings might make you change your mind. Riley paints with a great sensitivity to light and volume, but achieves an abstracted and meditative effect by portraying objects in isolation against a stark background. The results are surprisingly intense.

The current vogue for objects with a mystical Eastern flavour has resulted in an export market which has distorted our view of Indian crafts. **Handmade in India** at the **Crafts Council** aims to redress the balance by displaying an extensive range of crafts created in India for a local market. Having scoured all regions of the country, the organisers have found an array of objects ranging from textiles, furniture, jewellery and ceramics to domestic and ritual objects, ephemera and toys, all of which demonstrate the continued use of traditional methods accompanied by an innovative approach to design for modern use.



## REDFERN GALLERY

20 Cork Street, W1. Tel: 0171-734 1732/0578.  
Tube: Green Park. Opening times: Mon-Fri 10-5.30, Sat 10-4. 20th C paintings, drawings, sculpture & graphics.

## ROWLEY GALLERY CONTEMPORARY ARTS

115 Kensington Church Street, W8.  
Tel/fax: 0171-229 5561.  
Tube: Notting Hill Gate. Opening times: Mon-Fri 10-6, Sat 11-5.  
Figurative & semi-abstract paintings: RI, ROI, RWA & NEAC. We're small but we're beautiful – a cornucopia – an Alladin's cave of exciting original works of art. Prices £150-£1,000.  
**Permanent mixed show of work by known and unknown artists, ideal both for gifts and for the collector and catering to a multiplicity of tastes.**

## ROY MILES GALLERY

29 Bruton Street, W1.  
Tel: 0171-495 4747. Fax: 0171-495 6232.  
Tube: Bond Street, Green Park.  
Opening times: Mon-Fri 9.30-5.30.  
**Antonio Saliola: first major London exhibition of paintings by the outstanding Italian artist, 3 June to 25 June.**

## ROYAL ACADEMY

Piccadilly, W1. Tel: 0171-300 8000; 0171-300 5760/5761 (rec. info.). Fax: 0171-300 8001.  
Tube: Green Park, Piccadilly Circus.  
Opening times: Daily 10-6.  
**The Art of Holy Russia: icons & illuminated manuscripts from the rise of Moscow (1400-1660), to 14 June.**  
**Summer Exhibition '98: annual open exhibition includes oils, watercolours, prints, sculpture & architectural design, all for sale, 2 June to 16 Aug.**

## ROYAL OVER-SEAS LEAGUE

Over-Seas House, Park Place, St. James's Street, SW1.  
Tel: 0171-408 0214. Fax: 0171-499 6738.  
Tube: Green Park, Piccadilly Circus.  
Opening times: Mon-Sun 10-6.  
Young contemporary UK & Commonwealth artists.  
**Out in the Midday Sun: paintings by Australian artist Marika Borlase, to 30 June.**



*Immaculate Deception* by Marika Borlase, mixed media, 38 x 25cms, at the Royal Over-Seas League.

## ST. JOHN'S SMITH SQUARE

Footstool Restaurant Gallery, SW10.  
Tel: 0171-222 2168. Tube: Westminster.  
Opening times: Mon-Fri 10-5, 6-10 & Sat-Sun concert evenings.  
Contemporary art in restaurant setting.  
**A Brush with Nature: paintings by Edna Stewart & Pamela Daukes, 1 June to 26 June.**

## SIMMONS GALLERY

53 Lambs Conduit Street, WC1.  
Tel: 0171-831 2080. Fax: 0171-831 2090.  
Tube: Holborn/Russell Square.  
Opening times: Mon-Fri 10-5.30.  
Contemporary sculpture and medals.  
**Emerging Women: depiction of the female form on medals, to July.**

## SPECIAL PHOTOGRAPHERS COMPANY

21 Kensington Park Road, W11.  
Tel: 0171-221 3489. Fax: 0171-792 9112.  
Tube: Ladbroke Grove, Notting Hill.  
Opening times: Mon-Fri 10-6, Sat 11-5.  
Admission: Free.  
International fine art photography.  
**Warhol: photographs by Nat Finkelstein and David Gamble, 4 June to 4 July (see Previews).**

## SPINK-LEGER PICTURES

13 Old Bond Street, St. James's, W1X 4HV.  
Tel: 0171-629 3538. Fax: 0171-839 4853.  
Tube: Green Park.  
Opening times: Mon-Fri 9-5.30.  
Admission: Free.  
British paintings, watercolours & drawings of the 17th to 20th centuries; Modern British & Contemporary pictures; Old Masters & Master Drawings.  
**Exhibiting at the Grosvenor House Fair, including works from the Jewellery, Asian & Picture Galleries, 10 June to 20 June.**  
**Animal, Vegetable, Mineral: carvings in Chinese jade, 15 June to 30 June.**  
**Master Drawings from the 17th to 20th Centuries: selling exhibition, 16 June to 16 July (see Previews).**

## TADEMA GALLERY

10 Charlton Place, Camden Passage, N1.  
Tel/fax: 0171-359 1055.  
Opening times: Wed, Sat 10-5 or by appt.  
Post-war abstract art & 20th C artist-designed jewellery.

## TATE GALLERY

Millbank, SW1.  
Tel: 0171-887 8000, rec. info. 0171-887 8008.  
Fax: 0171-887 8007. Ws http://www.tate.org.uk  
Tube: Pimlico. Opening times: Daily 10-5.50.  
National collection of British & 20th-century international art.  
**Turner and the Scientists, to 21 June.**  
**Lucian Freud: some new paintings, 3 June to 26 July.**  
**Art Now 14: Sophie Calle – The Birthday Ceremony, 5 June to 16 Aug.**  
**Patrick Heron, 25 June to 6 Sept.**

## THACKERAY GALLERY

18 Thackeray Street, Kensington Square, W8.  
Tel: 0171-937 5883. Fax: 0171-937 6965.  
Tube: High Street Kensington.  
Opening times: Tue-Fri 10-6; Sat 10-4; closed Sun & Mon.  
British contemporary art.  
**Michael Honnor: one of the most exciting landscape painters in Britain, 3 June to 19 June.**  
**Emily Young: beautiful sculptures, 24 June to 10 July.**

## UNIVERSITY OF EAST LONDON

Greengate House, Greengate Street, E13.  
Tel: 0181-849 3491. Fax: 0181-849 3694.  
Tube: Plaistow. Fine art & design.  
**University of East London Degree Show 1998: Fine Art & Design, 12 June to 18 June.**

## VICTORIA AND ALBERT MUSEUM

Cromwell Road, SW7. Tel: 0171-938 8349/8441. Tube: South Kensington.  
Opening times: Tue-Sun 10-5.50, Mon 12-5.50. Admission: £5/3 (free 4.30-5.50). Fine & decorative arts spanning 2,000 years.  
**The Power of the Poster: exhibition focusing on the nature & purpose of the poster, to 26 July.**  
**Photography: An Independent Art – exhibition to mark the opening of the new Canon Photography Gallery, the long-awaited venue for the Museum's internationally renowned National Collection of photography, to Nov.**

## WADDINGTON GALLERIES

11, 12, 34 Cork Street, W1.  
Tel: 0171-437 8611. Fax: 0171-734 4146.  
Tube: Green Park, Piccadilly Circus, Bond Street. Opening times: Mon-Fri 10-5.30, Sat 10-2. Major modern & contemporary art; many leading artists.  
**Patrick Heron: gouaches (at 34 Cork Street), to 6 June.**  
**Patrick Caulfield: works on board (at 12 Cork Street), to 20 June.**

## THE WHITE HORSE GALLERY

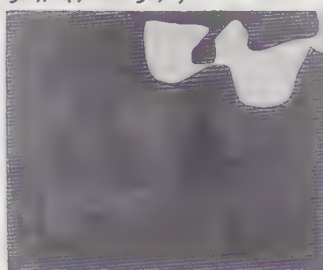
upstairs at The White Horse, 1-3 Parson's Green, SW6. Tel: 07970-810168 (Chloe Johnson). Fax: 0171-610 6091. Ws http://www.BREWORLD.COM/PUBS/WHITEHORSE  
Tube: Parson's Green.  
Opening times: by appointment. Private views 6.30-9.30pm on first day of exhibition (these are open to the public).  
Various media. Prices £25-£1,000.  
**Jane Walker: Colourful Shaped Paintings, to 14 June.**  
**Marcus Walder & Dominic Franklin: Recent Work, 17 June to 12 July.**

## WHITECHAPEL ART GALLERY

Whitechapel High Street, E1.  
Tel: 0171-522 7888. Fax: 0171-377 1685.  
Tube: Aldgate East.  
Opening times: Tue-Sun 11-5, Wed 11-8, (incl. Mon & bank hols).  
Modern & contemporary art.  
**Peter Doig: new work 1996-8, 12 June to 16 Aug.**  
**Aubrey Williams: work from joyful bird paintings to large abstract works, 12 June to 16 Aug.**

## WISEMAN ORIGINALS

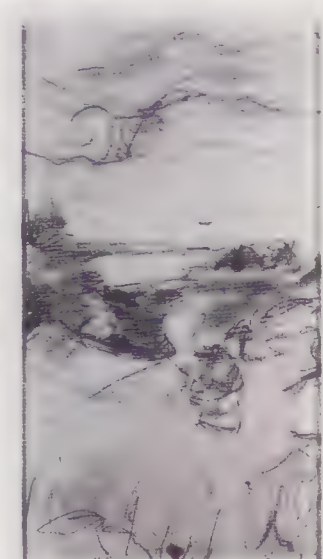
34 West Square, Lambeth, SE11.  
Tel: 0171-587 0747. Fax: 0171-793 8817.  
Opening times: By appt.  
Original major, modern & contemporary prints.  
**Patrick Heron: rare original prints, to coincide with his retrospective at the Tate (prices from £300), 24 June to 31 July.**



*Original screenprint by Patrick Heron, 1979, at Wiseman Originals.*

## WOLSELEY FINE ARTS

12 Needham Road, W11.  
Tel: 0171-792 2788. Fax: 0171-792 2988.  
Tube: Notting Hill Gate.  
Opening times: Tue-Fri 2-7, Sat 11-5 during exhibitions & by appt.  
20th C works on paper.  
**Josine Croin (b.1952): new sculpture for home & garden, to 6 June.**  
**Marie Hennessy (b.1948): small oil paintings of Ireland to 6 June.**  
**Edouard Vuillard (1863-1940): drawings & pastels, 11 June to 18 July.**



*La Terrasse* by Edouard Vuillard, c.1909, at Wolseley Fine Arts.

## WOODLANDS ART GALLERY

90 Mycenae Road, SE3.  
Tel/fax: 0181-858 5847. Nearest station: Westcombe Park. Opening times: Mon, Tue, Thur, Fri & Sat 11-5; Sun 2-5; closed Wed.  
Contemporary exhibitions.  
**Printmakers Council Members Open Exhibition, 6 June to 4 July.**



*Yellow-Tail* by Howard Jeffs, monoprint, 75 x 57cms, in 'Printmakers' Council Members' Open Exhibition' at Woodlands Art Gallery.

## SCOTLAND

### ABERDEEN ABERDEEN ART GALLERY

Schoolhill, Aberdeen AB10 1FQ.  
Tel: 01224-646333. Fax: 01224-632133.  
Opening times: Mon-Sat 10-5, Sun 2-5.  
Scottish painting & silver, 20th C British & 19th C French.  
**Artists' Flags for Scotland: 10 flags by leading Scottish artists Christine Borland, Ross Sinclair, Eva Rothschild, Christina McBride, Jacqueline Donachie, Peter Russell, Stewart Russell, David Shrigley, Simon Starling, Jackie McAllister & Diana Balton, to 18 July.**  
**The Harlequin Suite: etchings by Adrian Wiszniewski, to 18 July.**  
**The House in the Woods: works by 5 of Germany's most internationally successful sculptors – Stephan Balkenhol, Martin Honert, Mariele Neudecker, Thomas Schutte & Weibke Siem, 6 June to 11 July.**  
**Art and the Great Northern Partnership: first exhibition of artworks by residents of the City's Great Northern Partnership area – Alexander Hayton, Printfield, Middlefield & Fersands, 20 June to 18 July.**

### EDINBURGH CITY ART CENTRE

2 Market Street, Edinburgh EH1 1DE.  
Tel: 0131-529 3993. Fax: 0131-529 3977. Ws http://www.cac.org.uk  
Opening times: Mon-Sat 10-5. Admission: £4/£2.50; Family ticket £10.  
Selection from the collection of Scottish art.  
**William Gear & CoBRA, to 20 June.**  
**Missing Links Alive! – animated reconstructions of key stages in human evolution, to 12 July (extra openings Sun 12-5, & Thur until 9pm).**  
**Edinburgh: Portrait of a Capital – the story of the city through paintings, 6 June to 11 July.**

### EDINBURGH PRINTMAKERS

23 Union Street, Edinburgh EH1 3LR.  
Tel: 0131-557 2479. Fax: 0131-558 8418.  
Email printmakers@ednet.co.uk  
Opening times: Tue-Sat 10-6.  
Scottish contemporary original prints.  
**An Edinburgh Prospect: new work by members & invited artists on the theme of Edinburgh, 20 June to 26 July.**

### LANDINGS GALLERY

Over-Seas House, 100 Princes St., Edinburgh Tel: 0131-225 1501. Fax: 0131-226 3936.  
Opening times: Mon-Sun 10-6.  
Work by young contemporary UK & Commonwealth artists.  
**More of the Same: two Singapore artists – Ming Wong & Tien Wei Woon, to 17 July.**



*'More of the Same': Ming Wong & Tien Wei Woon, at Landings Gallery, Edinburgh.*



## NATIONAL GALLERY OF SCOTLAND

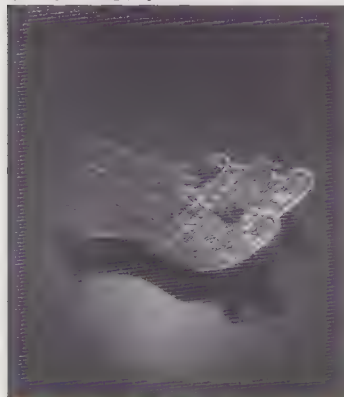
The Mound, Edinburgh EH2 2EL.  
Tel: 0131-556 8921. Fax: 0131-332 4939.  
Opening times: Mon-Sat 10-5, Sun 2-5.  
Admission: Free.  
**Effigies & Ecstasies: Roman Baroque Sculpture in the Age of Bernini** – a celebration marking the 400th anniversary of the great sculptors, Bernini & Algardi, 25 June to 20 Sept (see Previews).

## OPEN EYE GALLERY

75/79 Cumberland Street, Edinburgh EH3 6RD.  
Tel: 0131-557 1020.  
Opening times: Mon-Fri 10-6, Sat 10-4.  
Contemporary & fine arts & crafts, Scottish paintings, early 20th C prints.  
**Ann Patrick: paintings; Robert Race: crafts; Tom Mabon: paintings; Linda MacDonald: jewellery**, to 4 June.  
**Sandy Murphy RSW: paintings; Fiona Thompson: ceramics; Paul Barnes: paintings; Linda MacDonald: jewellery**, 6 June to 25 June.  
**Chris Bushe: paintings; Stuart Beatty & Thomas Wilson: Double-Vision – paintings & sculpture; Kirti Patel: jewellery**, 27 June to 16 July.

## ROYAL MUSEUM OF SCOTLAND

Chambers Street, Edinburgh EH1 1JF. Tel: 0131-247 4219. Opening times: Mon-Sat 10-5, Tue to 8, Sun 12-5. International collections & decorative arts & ethnography.  
**Colours of the Indus: costume & textiles of Pakistan**, to 28 June.  
**The Lost Century: Japanese Arita Porcelain 1720-1920**, to 5 July.



A pair of shoes appearing in 'Colours of the Indus' at the Royal Museum of Scotland, Edinburgh.

## SCOTTISH GALLERY

16 Dundas Street, Edinburgh EH3 6HZ.  
Tel: 0131-558 1200. Fax: 0131-558 3900.  
Opening times: Mon-Fri 10-6, Sat 10-4.  
Admission: Free.  
20th C & contemporary Scottish paintings; contemporary British crafts.  
**William Gillies: centenary exhibition**, 1 June to 1 July.  
**Edmund de Waal: ceramics**, 1 June to 1 July.  
**Mizuko Yamada & Myles Auchinlech: metal-work**, 1 June to 1 July.

## SCOTTISH NATIONAL GALLERY OF MODERN ART

Belford Road, Edinburgh EH4 3DR.  
Tel: 0131-556 8921/0131-332 2266 (rec. info).  
Opening times: Mon-Sat 10-5, Sun 2-5.  
20th C international & Scottish paintings, sculpture, graphic art; print room & library.  
**Sacred & Profane: 10 specially-commissioned works by Calum Colvin**, to 28 June (see Previews).  
**Robert Capa: photographs – an outstanding retrospective highlighting the work of one of this century's greatest photographers**, 30 May to 12 July (admission £2.50/£1.50).

## SCOTTISH NATIONAL PORTRAIT GALLERY

1 Queen Street, Edinburgh EH2 1JD.  
Tel: 0131-556 8921/332 2266 (rec. info).  
Opening times: Mon-Sat 10-5, Sun 2-5.  
Scottish history through portraits from the 16th C to present day.  
**Edward Piper: Circles of Stone – black & white photographs of remaining stone circles in Scotland**, to 5 July.  
**The Science of the Face: exhibition examining the face from a number of scientific angles, with works from the Portrait Gallery's collection shown alongside scientific & medical images**, to 2 Aug.

## TALBOT RICE ART CENTRE

University of Edinburgh, South Bridge, Edinburgh EH8 9LY. Tel: 0131-650 2210. Fax: 0131-650 2147. Opening times: Tue-Sat 10-5.  
Torrie collection of Old Masters, Hope Scott Collection of 20th C modern masters.  
**A Journey of Threads: large-scale tapestries by Norwegian weaver Ragnhild Monsen**, to 10 June.  
**Intelligible Lies: paintings by Victoria Morton, Carol Rhodes & Graham Todd**, 27 June to 1 Aug.

## GLASGOW ART GALLERY & MUSEUM

Kelvingrove, Glasgow G3 8AG. Tel: 0141-287 2699. Fax: 0141-287 2690. Opening times: Mon-Sat 10-5, Sun 11-5. Admission: Free.  
Major artists from Botticelli to Dali; armour, furniture, ceramics, silver & glass; the national history of Scotland.  
**Israel at 50: Artistic Impressions (in association with the Linda Blackstone Gallery, London)**, to 19 June.

## THE BURRELL COLLECTION

2060 Pollokshaws Road, Pollok Country Park, Glasgow G3 8AG. Tel: 0141-649 7151. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Admission: Free.  
Permanent collection of antiquities, oriental art, European decorative art & painting.

## COLLINS GALLERY

University of Strathclyde, 22 Richmond Street, Glasgow G1 1XQ. Tel: 0141-552 4400 x 2558. Fax: 0141-552 4053. Opening times: Mon-Fri 10-5, Sat 12-4. Closed 17-20 July inc. Contemporary painting & sculpture, crafts & photography.  
**Layers of Meaning: The Rag Rug – A Contemporary Approach: 8 British and 2 Canadian artists working in a range of techniques (touring exhibition from**

Northumberland Arts Group), to 20 June.  
**The House of Discourse: installation by Marlene Ivey comprising individual environments which examine relationships between the domestic & natural world (inspired by John K. Grande)**, 27 June to 25 July.

## COMPASS GALLERY

178 West Regent Street, Glasgow  
Tel: 0141-221 6370. Fax: 0141-248 1322.  
Opening times: Mon-Sat 10-5.30.  
Admission: Free.  
Contemporary Scottish & international art.  
Ring for details.  
**Heretical Diagrams: recent prints by Ian Howard**, 6 June to 1 July.

## CYRIL GERBER FINE ART

148 West Regent Street, Glasgow  
Tel: 0141-221 3095/204 0276. Opening times: Mon-Sat 9.30-5.30. Admission: Free.  
Late 19th & 20th C Scottish & English paintings.

## GALLERY OF MODERN ART

Queen Street, Glasgow  
Tel: 0141-229 1996. Fax: 0141-204 5316.  
Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Admission: Free.  
Work by living artists.

## GATEHOUSE GALLERY

Rouken Glen Road, Giffnock, Glasgow G46 7UG.  
Tel/fax: 0141-620 0235.  
Ws <http://www.gatehouse.demon.co.uk/>  
Opening times: Daily 1.30-5.30, closed Tue.  
Admission: Free.  
**Ethel Walker: new paintings; Ilona Morrice: figurative stoneware sculptures**, 7 June to 28 June.

## GLASGOW SCHOOL OF ART

Gallery I at Mackintosh Building & Gallery II at Newbery Building, Renfrew Street, Glasgow G3 6RG. Tel: 0141-353 4500. Fax: 0141-353 4746. Opening times: Term time Mon-Thur 9.30-8.30, Fri 9.30-5, Sat 10-12. Fine art, design & architecture.  
**Interim MFA: annual exhibition from the Masters Programme in Fine Art**, 1 June to 12 June.  
**Degree Show: final year work from Architecture, Design and Fine Art**, 28 June to 3 July.

## LILLIE ART GALLERY

Station Road, Milngavie, Glasgow  
Tel: 0141-943 3247. Fax: 0141-943 3246.  
Opening times: Tue-Fri 10-1 & 2-5, Sat & Sun 2-5, closed Mon.  
Permanent collection of 20th C Scottish artists.

## MCLELLAN GALLERIES

270 Sauchiehall Street, Glasgow Tel: 0141-331 1854. Fax: 0141-332 9957. Opening times: Mon-Sat 10-5, Sun 11-5; closed Tue when no temporary exhibition is showing.  
Contemporary shows from all over the world.

## MUSEUM OF TRANSPORT

Kelvin Hall, Bunn House Road, Glasgow  
Tel: 0141-287 2720. Fax: 0141-287 2692.  
Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Admission: Free.  
History of transport throughout the ages; trams, cars, buses, trains & planes.

## PEOPLE'S PALACE MUSEUM

Glasgow Green, Glasgow Tel: 0141-554 0223.  
Opening times: Mon-Sat 10-5, Sun 11-5.  
Admission: Free.  
Historical material & temporary exhibitions; industry, commerce, domestic & social life since 1175.

## POLLOK HOUSE

2060 Pollokshaws Road, Glasgow  
Tel: 0141-649 7151. Fax: 0141-636 0086.  
Opening times: Spring to Autumn – Mon, Wed-Sat 10-5; Sun 11-5; closed Tue.  
Admission: Free.  
Historic house built c 1752. Set in 361 acres of park and woodland. Incl fine furniture, works from collection of Sir William Stirling Maxwell and fine Spanish paintings.

## PROVAND'S LORDSHIP

3 Castle Street, Glasgow  
Tel: 0141-553 2557. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue.  
Oldest house in Glasgow built 1471 incl period display sweet shop on first floor.

## ROGER BILLCLIFFE FINE ART

134 Blythswood Street, Glasgow G2 4EL.  
Tel: 0141-332 4027. Fax: 0141-332 6573.  
Opening times: Mon-Fri 9.30-5.30, Sat 10-1.  
Scottish art 1900 to the present day.  
**Object as Subject: still-life exhibition**, 6 June to 30 June.  
**Mhairi MacGregor: solo exhibition of paintings**, 6 June to 30 June.  
**Jane Charles: new glass forms**, 6 June to 30 June.  
**Contemporary Jewellery: work from leading makers**, 6 June to 30 June.

## SCOTLAND STREET SCHOOL, MUSEUM OF EDUCATION

225 Scotland Street, Glasgow G5 8QB.  
Tel: 0141-429 1202.

## ST. MUNGO MUSEUM OF RELIGIOUS LIFE AND ART

2 Castle Street, Glasgow  
Tel: 0141-553 2557. Fax: 0141-552 4744.  
Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue.  
**The Reformation in Europe: exhibition illustrating the religious turmoil of 16th- & 17th-century Europe**, to 1 Nov.

## GREENOCK MCLEAN MUSEUM & ART GALLERY

15 Kelly Street, Greenock PA16 8JX.  
Tel: 01475-723741. Fax: 01475-882101.  
Opening times: Mon-Sat 10-12, 1-5.  
Scottish School & other works incl the Caird Collection.  
**Wildlife Photographer of the Year 1996**, to 6 June.  
**John Fleming: Artist in Greenock – early 19th C works**, 13 June to 18 July.

## PERTH THE STRATHEARN GALLERY AND POTTERY

32 West High Street, Crieff, Perth PH7 4DL.  
Tel: 01764-656100.  
Nearest station: Perth. Contemporary paintings and applied arts. Working studio pottery in basement.  
**EXHIBITIONS LISTED OVERLEAF ...**

# SCOTLAND PREVIEWS

Sacred and Profane at the Scottish National Gallery of Modern Art in Edinburgh is an exhibition of specially commissioned 'constructed photography' by Calum Colvin, one of Scotland's leading contemporary artists. Colvin's unique and fascinating technique involves assembling a tableau of objects and pieces of furniture and then painting on the three-dimensional surfaces so that, when the scene is photographed from a specific angle, a two-dimensional image appears. The images are based on works of art from the National Galleries of Scotland by artists such as Titian, Rubens and Canova. Through effectively superimposing these icons of historical art onto his present-day tableaux, Colvin explores modern issues of morality whilst inviting us to look afresh at the old masterpieces. It may be an untrendy idea, but Colvin compels the viewer to agree that the art of the past is still relevant to today's society. Theoretical concerns aside, the

complex technique results in fascinating spatial ambiguities, and you'll find yourself unable to resist being drawn in.

Towards the end of the month, another great Edinburgh gallery, the National Gallery of Scotland, begins its celebration of the 400th anniversary of the births of Gianlorenzo Bernini (1598-1680) and Alessandro Algardi (1598-1654). Bernini, whose talents ranged from painting and sculpture to architecture and urban planning, is well known for his flamboyant style. Algardi, whose style is more restrained, is a less familiar figure, but along with Bernini he was one of the greatest sculptors of the Italian Baroque which dominated the Roman art scene for over half a century. This exhibition, entitled *Effigies and Ecstasies*, will bring together works both from the Gallery's own collection and from public and private collections throughout Britain.



**Kaleidoscope of Colour:** paintings by Rowena Laing, plus a mixed exhibition of paintings & applied arts by George Birrell, Francis Boag, Andrew Squire & John Lowrie Morrison and others, to 16 June.  
**Animal Kingdom:** paintings & applied arts with an animal theme by Claire Harkness, Janice Gray, Whyn Lewis, Terry Baron Kirkwood, Alison Stewart, Gio Martin and others, 20 June to 28 July.

#### ST. ANDREWS CRAWFORD ARTS CENTRE

93 North Street, St. Andrews, St. Andrews, Fife KY16 9AL.  
 Tel: 01334-474610. Fax: 01334-479880.  
 Opening times: Mon-Sat 10-5, Sun 2-5.  
 Admission: Free.  
 Emphasis on contemporary art.  
**Geo:** new work by Jackie Smith – large-scale reliefs of sprayed & dyed paper pulp, responding to the natural landscape, especially at the coastal edge, to 28 June.  
**Domestic Spill:** installation & sculpture by Andrea Roe; poetry by Stephen Roe (in collaboration with Beverley Art Gallery), to 28 June.  
**Jewellery:** new designs in silver from glass-based maker Lindsey Ross, to 28 June.  
**Graham Muir:** dramatic & smaller scale work by Borders-based glass maker, to 28 June.



#### ABERYSTWYTH ABERYSTWYTH ARTS CENTRE

Penglais, Aberystwyth SY23 3DE.  
 Tel: 01970-622887/622895. Fax: 01970-622883.  
 Opening times: Mon-Sat 10-5 & all eve when an eve perfs, Sun 2-5.  
 Mainly contemporary artists, & photographers.  
**Karen Bunting:** ceramic series, to 4 July.  
**Roy's Class:** work produced by the painting & drawing 'outreach' class, 8 June to 1 Aug.  
**Craft:** anthology of work by 33 artists, 13 June to 1 Aug.  
**Opt for Art '97:** work produced from workshops by Catrin Webster & Becky Knight (in conjunction with 'Revelation'), 13 June to 1 Aug.

#### THE NATIONAL LIBRARY OF WALES

Aberystwyth, Ceredigion SY23 3BU.  
 Tel: 01970-632837. Fax: 01970-615709.  
 Email holi@llgc.org.uk Ws http://www.llgc.org.uk  
 Nearest station: Aberystwyth.  
 Opening times: Mon-Sat 10-5; closed bank holidays and first full week of October.  
 Admission: Free.  
 Welsh painters, paintings and photographers. Many exhibitions do not have works for sale. Prices up to £3,000.

**A Nation's Heritage:** permanent exhibition featuring items from the Library's collections including manuscripts, illuminated writing, early books, maps, paintings & photographs. **Captured Shadows:** The Photographic Journey of John Thomson (1837-1921): Victorian photographs from Britain and the Far East by John Thomson (a National Library of Scotland exhibition), to 27 June.

#### CARDIFF THE ALBANY GALLERY

74b Albany Road, Cardiff CF2 3RS  
 Tel: 01222-487158. Fax: 01222-449158.  
 Opening times: Mon-Sat 10-5.  
 Welsh landscapes by leading artists. Monthly exhibitions.  
**Will Roberts:** one-man show to celebrate 50 years of painting, 11 June to 4 July.

#### HOWARD GARDENS GALLERY

Howard Gardens Centre, Howard Gardens, Cardiff CF2 1SP.  
 Tel/fax: 01222-506678.  
 Opening times: Mon-Thur 9.30-8, Fri 9.30-5.  
**MA Ceramics Exhibition,** 3 June to 6 June.  
**BA Exhibition:** final-year student show, 20 June to 26 June.

#### MARTIN TINNEY GALLERY

6 Windsor Place, Cardiff CF1 3BX.  
 Tel: 01222-641411. Fax: 01222-641422.  
 Email mtg@artwales.com  
 Opening times: Mon-Fri 10-6, Sat 10-5.  
 20th C contemporary paintings & prints; mixed gallery artist shows.  
**Summer Exhibition:** large group show featuring Wales' leading artists, 11 June to 31 July.

#### NATIONAL MUSEUM OF WALES

Museum of Welsh Life, Gardens House, St. Fagans, Cardiff CF5 6XB.  
 Tel: 01222-397951.  
**Carroll Through the Viewfinder:** arresting photographs by the famous children's author Lewis Carroll, to 21 June.

#### ORIEL

The Friary, Cardiff CF1 4AA.  
 Closed down.

#### ST. DAVID'S HALL

The Hayes, Cardiff CF1 2SH.  
 Tel: 01222-878500.  
 Opening times: Mon-Sat 10-4 & most evenings before performances.  
 Admission: Free.  
 Mainly contemporary artists.  
**Recent works by North Wales artists:** Rob Piercy, Keith Bowen & Selwyn Jones, to 6 June.  
**Landmarks by Michael Powell,** to 18 June.  
**Artists in Arms:** exhibition featuring European and UK artists, to raise awareness of and funds for Princess Diana's Landmine Campaign, 9 June to 18 June.

#### WEST WHARF GALLERY

above Jacob's Market, West Canal Wharf, Cardiff. Tel: 01222-231118 or 0850-129276.  
 Opening times: Wed-Sat 9-5.30.  
**Missing Link/Cyswllt Coll:** an exciting multi-media Welsh/Scottish venture, coinciding with the European Summit in the Welsh capital, including 6 artists from Wales, 6 from Scotland and 1 from Barcelona (presented by Quincunx, sponsored by TAC), 13 June to 27 June.

#### CONWY ROYAL CAMBRIAN ACADEMY OF ART

Crown Lane, Conwy LL32 8BH.  
 Tel: 01492-593413.  
 Opening times: Daily 11-5 except Monday.  
**Senior Academicians:** celebratory exhibition of work by senior members of the RCA, 13 June to 12 July.

#### DENBIGH DENBIGH LIBRARY MUSEUM AND GALLERY

Hall Square, Denbigh, Denbighshire LL6 3NU.  
 Tel: 01745-816313.  
**A Sense of Scale,** 30 May to 27 June (see Previews).

#### FISHGUARD WEST WALES ARTS CENTRE

16 West Street, Fishguard, Pembrokeshire SA65 9AE. Tel: 01348-873867. Nearest station: Fishguard Harbour. Opening times:

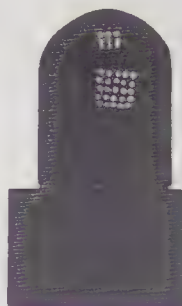
Mon-Sat 9-5.30, Sun by appt.

Contemporary fine art and applied art featuring both established and emerging artists. Prices £150-£5,000.

**Jan Gregson, Monica Groves, Ian Robertson, Ray Wilkinson, Ross Loveday, Simon Marsh, Michael Payne, Martyn Vaughan-Jones, Chris Roberts, Patrick Viale & Stephen Cullen,** 20 June to 14 July.

#### MACHYNLLETH THE MUSEUM OF MODERN ART, WALES

Y Tabernacl, Heol Penralt, Machynlleth SY20 8AJ. Tel: 01654-703355. Fax: 01654-702160.  
 Opening times: Mon-Sat 10-4.  
**Showcase Wales,** throughout.  
**Gwilym Prichard & Claudia Williams:** People & Places, to 13 June.  
**Ivor Davies:** Legends from the White Book, to 13 June.  
**Roger Cecil:** Hidden Secrets, 22 June to 25 July.



Roger Cecil at the Museum of Modern Art, Wales, Machynlleth.

#### MOLD ORIEL THEATR CLWYD

County Civic Centre, Mold, Clwyd CH7 1YA.  
 Tel: 01352-756331. Fax: 01352-758323.  
 Opening times: Mon-Sat 10-10, Sun 7pm-10pm.  
 Contemporary art of all media.  
**The Graphic Link II,** to 20 June (see Previews).  
**North Wales Open '98:** annual exhibition featuring amateur & professional North Wales artists, 27 June to 20 Aug.

#### NEWPORT NEWPORT MUSEUM & ART GALLERY

John Frost Square, Newport, Gwent  
 Tel: 01633-840064. Opening times: Mon-Thur 9.30-5, Fri 9.30-4.30, Sat 9.30-4.  
 Early English watercolours, oils & 20th C Welsh artists.  
**Syzygy:** abstract paintings by Philip Mead & Alan Rogers, to 4 July.

#### NEWTOWN ORIEL 31,

Davies Memorial Gallery, The Park, Newtown, Powys SY16 2NZ.  
 Tel: 01686-625041. Fax: 01686-623633.  
 Opening times: Mon-Sat 10-5.  
 Contemporary paintings, drawings & sculpture by national & international artists.  
**My Best Friend? – life-size papier mâché figures by Philip Cox,** capturing the quirky similarities between people & their pets (in Gallery I), to 27 June.  
**Small Corners:** litho printmaking by Angela Thorpe, to 27 June.

#### PENARTH WASHINGTON GALLERY

1-3 Washington Buildings, Stanwell Road, Penarth CF64 2AB.  
 Tel: 01222-708047. Fax: 01222-700310.  
 Opening times: Mon-Sat 11-5, Sun 12-5.  
 Contemporary paintings & 3D, limited edition prints, art books & journals. Café/brasserie.  
**Keith Munro:** raku ceramics by Munro whose work is shown at the Museum of Modern Art, New York, to 11 June.  
**Ruth Barrett Davies:** porcelain & stoneware, to 11 June.  
**Welsh Painters Talking:** contemporary Welsh painters including Peter Prendergast, Charles Burton & Iwan Bala, plus ceramics by Alan & Ruth Barrett-Danes & furniture by Angela Giddens, 12 June to 11 July.

#### RHYL RHYL LIBRARY MUSEUM ARTS CENTRE

Church Street, Rhyl, Clwyd LL18 3AA.  
 Tel: 01745-353814. Fax: 01745-331438.  
 Opening times: Mon-Fri 10-5, Sat 9.30-11.30.  
 Contemporary & historical, craft & performing arts.  
**Mythopia:** semi-abstract paintings by Caribbean artist John Lyons (toured by Wrexham Library Arts Centre), to 13 June.  
**Llandrino College:** Diploma Show, 22 June to 27 June.

#### SWANSEA ATTIC GALLERY

61 Wind Street, Swansea SA1 1EG. Tel: 01792-653387. Opening times: Tue-Fri 9.30-5.30, Sat 10-4.30. Admission: Free.  
 Contemporary paintings, prints & sculpture.  
**The Gallery will close in mid-June and move to 14 Cambrian Place, Swansea SA1 1PQ (tel: as before), where it will re-open on 18 July.**

#### GLYNN VIVIAN ART GALLERY

Alexandra Road, Swansea SA1.  
 Tel: 01792-655006. Fax: 01792-651713.  
 Opening times: Tue-Sun 10-5, closed Mon except Bank Hols. Ceramics, paintings, sculpture, especially by Welsh artists.  
**Loughor: Past and Present – interpretations of Loughor and the surrounding countryside,** to 7 June.  
**Richard Renshaw:** stone carvings, to 16 Aug.  
**Wales Drawing Biennale,** 6 June to 19 July.  
**Japanese 19th C Prints,** 13 June to 19 July.  
**First Swansea Annual Open Exhibition,** 13 June to 26 July.

#### WREXHAM WREXHAM ARTS CENTRE

Rhosddu Road, Wrexham LL11 1AU.  
 Tel: 01978-292093. Fax: 01978-292611.  
 Opening times: Mon-Fri 9.30-6.45, Sat 9.30-5.  
 Admission: Free.  
 Contemporary & historical art & craft.  
**Closed for refurbishment until 20 June.**  
**Lego Art Competition for children in North Wales,** 1 June to 18 June.  
**Homes of Football:** photographs of European, British and Welsh grounds by Stuart Clarke, 20 June to 18 July.  
**Yale College Show:** the best of this year's students' work, 22 June to 4 July.



Stuart Clarke at Wrexham Arts Centre.

## WALES PREVIEWS

**A Sense of Scale** at Denbigh Library Museum and Gallery is a touring exhibition in which five artists alter the normal scale of familiar objects and scenes to challenge their perceived significance. Included in the show are works by Elizabeth Wright, who creates sculptures of everyday objects enlarged by 300% or reduced by 70%. Also featured are minute sculptures by Don Brown and Andrea Wilkinson, which have been placed on outside plinths to provoke thoughts of power and control, whilst Mariele Neudecker's miniature landscapes inspired by 19th-century Romantic paintings are precious and fantastical. John Askew works at the other end of

the spectrum, producing photographs of a dollhouse which he prints on a large scale. This is clearly an exhibition for grown-up fans of Gulliver and Alice in Wonderland.

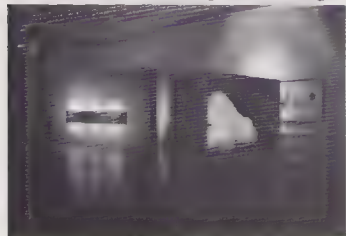
Meanwhile, **The Graphic Link** at Mold's Oriel Theatr Clwyd brings together the work of 42 contemporary artist-printmakers living and working in Europe. The majority are from the UK and France, but Holland, Germany, Italy, Belgium, Iceland and Norway are also represented. The subject matter is varied, as are the techniques employed, which range from traditional woodcut and etching to the most recent computer prints and collogravure.



## THE NORTH

### CARLISLE TULLIE HOUSE

Castle Street, Carlisle, Cumbria CA3 8TP.  
Tel: 01228-534781 x 24. Fax: 01228-810249.  
Opening times: Mon-Sat 10-5, Sun 12-5.  
20th-century British art including the Bottomley Bequest of Pre-Raphaelites; English porcelain; crafts.  
**Fantasy Football Art League: evocative contemporary footballing imagery, with a special display contributed by Carlisle United Football Club, to 7 June.**  
**Dark Matter: contemporary artists dealing with new physics (touring exhibition from the Harris Museum, Preston), 13 June to 2 Aug.**



'Dark Matter' at Tullie House, Carlisle.

### CHATTON THE CHATTON GALLERY

Church House, New Road, Chatton, Northumberland NE66 5PU.  
Tel: 01668-215494.  
Contemporary art and sculpture.  
Prices £250-£2000.  
**Work from Wales: ten painters, many with international reputations, showing for the first time in the North East, 30 May to 30 June.**

### DURHAM DLI MUSEUM AND DURHAM ART GALLERY

Aykley Heads, Durham DH1 5TU.  
Tel: 0191-384 2214. Fax: 0191-386 1779.  
Opening times: Tue-Sat 10-5, Sun 2-5.  
Admission: £150p  
Regimental collection of the DLI; changing art exhibitions & tours.  
**Sound and Fury: the art & iconography of heavy metal, to 21 June.**

### GATESHEAD THE GALLERY, GATESHEAD CENTRAL LIBRARY

Prince Consort Road, Gateshead, Tyne & Wear NE8 4LN.  
Tel: 0191-477 3478. Fax: 0191-477 7454.  
Opening times: Mon-Fri 9.30-7.30, Wed 9.30-5, Sat 9.30-1.  
Mainly contemporary regional painting, printmaking & photography.  
**From the Sublime to the Ridiculous and Back: paintings & drawings by David Goard, inspired by mass media & nature, to 4 July.**

### HARTLEPOOL HARTLEPOOL ART GALLERY

Church Square, Hartlepool TS24 7EQ.  
Tel: 01429-869706.  
Nearest station: Hartlepool.  
Opening times: Tue-Sat 10-5.30, Sun 2-5.  
**Recollections: pictures from Hartlepool's permanent collection selected by guest curator Eric Atkinson RCA, to 7 June.**

### HAWKSHEAD GALLERY IN THE FOREST

Grizedale, Hawkshead, Ambleside, Cumbria LA22 0QJ.  
Tel: 01229-860291. Fax: 01229-860050.

Opening times: Daily 24 hrs (forest walks).

Gallery open daily 11-4.

Admission: Free.

Largest collection of site-specific sculpture in UK. Over 80 works sited on 9 miles of forest trails; also access trail for elderly & disabled. Sculptors in residence use indigenous materials to make both permanent and ephemeral works, and have included

Sally Matthews, David Nash, Kimio Tsuchiya, David Kemp, Andy Goldsworthy.  
Pb: lead sculpture by Charles Poulsen, to 21 June.



Picea by Charles Poulsen, at the Gallery in the Forest, Grizedale, Hawkshead.

### NEWCASTLE-UPON-TYNE UNIVERSITY GALLERY

University of Northumbria, Library Building, Sandyford Road, Newcastle-Upon-Tyne NE1 8ST.  
Tel: 0191-227 4424. Fax: 0191-227 4718.  
Opening times: Mon-Thur 10-5, Fri & Sat 10-4, closed Sun.  
Admission: Free.  
Contemporary, historical & permanent collection & 2D work. Adult art classes held: contact Sarah Simpson on the above number for details.  
Elizabeth Blackadder: watercolours & prints, 5 June to 3 July.  
Courses – contact Sarah Simpson, 0191-227 4424 for details:  
Introduction to Printmaking for Adults, 9 June & 11 June, £20 (enrol by 2 June);  
Printmaking for 8-14 year olds, 13 June, £8 (enrol by 6 June);  
Life Drawing & Painting, 16 June, 18 June, 23 June & 25 June, £40 (enrol by 10 June);  
Printmaking for 4-7 year olds, 4 July, £3 (enrol by 27 June).

## YORKSHIRE & HUMBERSIDE

### HALIFAX THE DEAN CLOUGH GALLERIES

Halifax West Yorkshire HX3 5AX.  
Tel: 01422-250250. Fax: 01422-341148.  
Email: linda@design-dimension.co.uk  
Opening times: Daily 10-5.  
Admission: Free.  
Contemporary art and design.  
AgB Plus: touring exhibition of prints & artists' books by national print collective (in the Link Gallery), to 14 June.  
The Millennium Bestiary (in the Seminar Gallery), to 14 June (see Previews).  
Albert Irvin: paintings (in the Crossley Gallery), to 28 June.  
On Site: paintings by Edna Lumb (in the Conference, Foyer & Upstairs Galleries), to 28 June.  
The GBH Series: paintings by Derek Jarman (in the Viaduct Gallery), to 28 June.

### HENRY MOORE SCULPTURE TRUST STUDIO

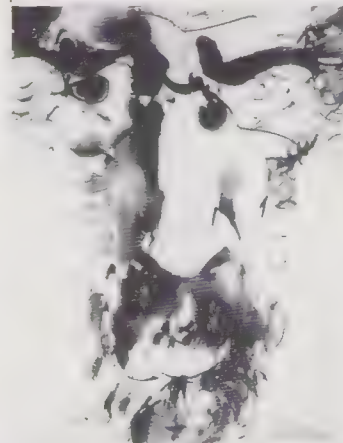
Gate 1, Dean Clough, Halifax, Yorkshire  
Tel: 0113-234 3158.  
Opening times: Tue-Sun 12-5 during exhibitions.  
**blackelephanthouse: a new work for the studio by American sculptor Peter Shelton, to 16 Aug.**  
**Untitled by Jannis Kounellis, to 16 Aug.**

### HARROGATE ANSTEY GALLERIES

33 Swan Road, Harrogate HG1 2SA.  
Tel: 01423-500102.  
Nearest station: Harrogate  
Opening times: Tue-Sat 10-4.30.  
Contemporary Fine Art – limited edition bronze and ceramic sculpture, paintings and drawings.  
**We are delighted to show recently completed work by the established artist Charles Robert Howe – mixed media on canvas. New work currently on show by Eoghan Bridge, gallery artist Pierre Diamantopoulos and others.**

### THE STUDIO GALLERY

23 Cold Bath Road, Harrogate, N. Yorkshire HG2 0NL.  
Tel/fax: 01423-523284.  
Opening times: Tue-Sat 10-5 (closed Sun & Mon), or by appt.  
A new and independent gallery: modern paintings, sculpture, glassware, ceramics, prints.



Portrait of Anxiety, from a series of drawings by John Middleton at The Studio Gallery, Harrogate.

### HELSLEY LOOK GALLERY

20 Castlegate, Helmsley, York  
Tel: 01439-770545.  
Opening times: Mon-Sat 10.30-5, Sun 2-5.  
Mixed show of Gallery artists – ring for details.

### HUDDERSFIELD LUPTON SQUARE GALLERY

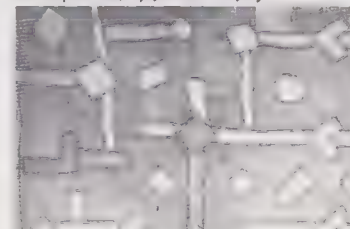
1 & 2 Lupton Square, Honley, Huddersfield HD7 2AD.  
Tel: 01484-666144. Fax: 01484-661221.  
Email: Luptonsquaregallery@btinternet.com  
Nearest station: Huddersfield.  
Opening times: Fri-Sun 10-5 or by appt.  
Contemporary painting, prints, sculpture & ceramics. Prices £20-£2,000  
**Wool Works: felting & tapestry by Jill Hayfield & Shirley Ross, to 7 June.**  
**Pic 'n' Mix: mixed show of gallery artists, 12 June to 28 June.**

### HULL FERENS ART GALLERY

Queen Victoria Square, Hull HU1 3RA.  
Tel: 01482-613902. Fax: 01482-613710.  
Opening times: Mon-Sat 10-5 & Sun 1.30-4.30.  
Collections incl Old Masters, Victoriana, Hull marine painters & 20th C art.  
**All At Sea: marine paintings from the Ferens, 6 June to 26 July.**  
**Jan van de Pavert: glass sculpture commission for Art Transpennine '98, ongoing.**  
**Noisegate M6: Granular Synthesis – sound & visual installation for Art Transpennine '98, to 16 Aug.**

### KNARESBOROUGH GORDON REECE GALLERY

Finkle Street, Knareborough, N. Yorkshire HG5 8AA.  
Tel: 01423-866219. Fax: 01423-868165.  
Nearest station: Knareborough.  
Opening times: Mon, Tue, Wed, Fri & Sat 10.30-5; Sun 2-5; closed Thur.  
Ethnic & tribal arts, traditional folk arts, primitive & oriental antiques. Prices £50-£5,000.  
**African Abstraction: sculpture, masks & textiles, to 21 June.**  
**Palaces & Temples: architectural antiques celebrating the skill of the craftsmen from South East Asia, including huge decorative palace doors, ornate ceiling & door panels, carved screens, pillars, ironwork balconies, and sculpture & carvings from the religious to the profane, 27 June to 26 July.**



Section of Kuba dance skirt, at Gordon Reece Gallery, Knareborough.

### LEEDS CITY ART GALLERY

The Headrow, Leeds LS1 3AA.  
Tel: 0113-247 8248. Fax: 0113-244 9689.  
Opening times: Mon-Sat 10-5, Wed 10-9, Sun 1-5 (closed bank hols).  
**Tone Myskja: The Lie of the Land (Dal-Dale) – Photo '98 European Commission, to 30 June.**  
**Joseph Bartscherer: Canal – images for Art Transpennine, to 16 Aug.**

### HAREWOOD HOUSE TRUST, TERRACE GALLERY

Harewood, Leeds LS17 9LQ.  
Tel: 0113-288 6331. Fax: 0113-288 6467.  
Opening times: Daily 10-5.  
Admission: £6/5.50/4.50/20 to attractions; £5.25/4.25/3/16 to Bird Garden & Grounds.  
Historic house and grounds with exotic bird garden and contemporary art gallery.  
**Cleaning the Garden: lightbox installation looking at formal gardens in Europe, to 19 July.**

### HENRY MOORE INSTITUTE

74 The Headrow, Leeds, Yorkshire  
Tel: 0113-234 3158. Fax: 0113-246 1481.  
Opening times: Daily 10-5.30, Wed 10-9 during exhibitions.  
**Art Transpennine '98: four artists – Françoise Quardon, Atelier Van Leishout, Langlands & Bell and Jorge Pardo – each create a unique environment within the Institute's four gallery spaces, to 16 Aug.**

## THE NORTH, YORKSHIRE & HUMBERSIDE PREVIEWS

A touring retrospective exhibition of work by George Fullard (1923-1974) continues this month in the sculptor's native town of Sheffield, at the City Museum & Mappin Art Gallery. Between attending Sheffield College of Art and the RCA, Fullard served in the Second World War, during which he was severely wounded. This experience had a profound effect on his work, which often combines the imagery of terror with that of childhood. The exhibition includes sculptures spanning his career as well as a series of drawings.

The Cupola Gallery in Sheffield is currently featuring work by Clare

Bassett and Martin Langford, two talented contemporary printmakers. Bassett's lithographs explore the form and character of human figures, with great sensitivity to weight and texture. Langford uses the rare process of mezzotint to make witty comments on how we live today.

Wit is also to be found in the Millenium Bestiary, on show at the Dean Clough Galleries in Halifax this month. The show comprises fine original prints from a limited edition artists' book, for which 44 artists have invented weird and wonderful creatures, each reflecting a chosen aspect of the past 1,000 years. The results are full of character and imagination.



## LEEDS UNIVERSITY ART GALLERY

Woodhouse Lane, Leeds LS2 9JT.  
Tel: 0113-233 2778.  
Opening times: Mon-Fri 10-5, Thur 10-7.  
19th & 20th C British paintings, drawings & prints.  
**Jean MacAlpine: photographs, 3 June to 3 July.**

## LEEDS UNIVERSITY FINE ART DEPARTMENT

Degree show held at the former Leeds Grammar School, Clarendon Road, Leeds LS2.  
Tel/fax: 0113-233 5261.  
Opening times: Daily 11-6 during exhibition.  
Admission: Free.  
**Assembly: Leeds University Fine Art Degree Show 1998 – contemporary multidisciplinary work by 13 young artists, 9 June to 17 June.**

## SETTLE LINTON COURT GALLERY

Duke Street, Settle, North Yorkshire  
Tel: 01729-822695.  
Opening times: Tue, Fri & Sat 11-5, Sun 2-5.  
Contemporary work.  
Closed during June.

## SHEFFIELD CUPOLA GALLERY

178a Middlewood Road, Sheffield, S6 1TD.  
Tel/fax: 0114-285 2665.  
Email cupola@globalnet.co.uk  
Nearest station: Sheffield.  
Opening times: Mon-Sat 10-6.30.  
Contemporary fine art and craft.  
Prices £40-£2,000.  
**Contemporary Printmaking: new work by Clare Bassett & Martin Langford, to 27 June (see Previews).**  
**Celebrating Vitality: sculpture & printmaking by Paul Wood, 29 June to 25 July.**

## GRAVES ART GALLERY

Surrey Street, Sheffield S1 1XZ.  
Tel: 0114-273 5158. Fax: 0114-273 5994.  
Opening times: Mon-Sat 10-5.  
16th-20th C British Art, European Old Masters, French painting & oriental art.  
**Young at Art: annual exhibition of children's & young people's art, 13 June to 18 July.**  
**Transformations: school pupils' responses to Joan Fontcuberta's Photo '98 exhibition 'Terrain Vague', 13 June to 25 July.**

## CITY MUSEUM & MAPPIN ART GALLERY

Weston Park, Sheffield S10 2TP.  
Tel: 0114-272 6281. Fax: 0114-275 0957.  
Opening times: Tue-Sat 10-5, Sun 2-5.  
18th-20th C painting & sculpture.  
**From Light: new body of work by photographer John Harper based on the Yorkshire Dales, for Photo '98, to 28 June.**  
**Playing with Paradox: George Fullard, to 26 July (see Previews).**  
**Ancient Egypt: Discovery, Art & Influence – interdisciplinary exhibition based on ancient Egypt and its effect on Western European design, art & architecture, to 6 Sept.**  
**George Stubbs' Whistlejacket (on tour from the National Gallery after its recent purchase with the support of the Heritage Lottery Fund), 5 June to 19 July.**

## THIRSK ZILLAH BELL CONTEMPORARY ART

15 Kirkgate, Thirsk, North Yorkshire YO7 1PQ.  
Tel: 01845-522479, after hrs 523420/522251.  
Fax: 01845-526558.  
Opening times: Mon-Sat 10-5.30.  
Permanent selling exhibitions of British contemporary art.  
**Travels in England & France: paintings by Brian Rokby ROI, 6 June to 27 June.**

## WAKEFIELD WAKEFIELD ART GALLERY

Wentworth Terrace, Wakefield, West Yorkshire WF1 3QW.  
Tel: 01924-305796. Fax: 01924-305770.  
Opening times: Tue-Sat 10.30-4.30, Sun 2-4.30, closed Mon. Admission: Free.  
Distinguished 20th C collection incl important works by Moore & Hepworth.  
**Young at Art: informal talks for the over 60s, first Wednesday of the month (11-12.30).**  
**Getting Into Art – activity cards & self-service games around the gallery to help children find out more about art & how the gallery**

works, ongoing.

**Michael Steele: Sports Photography – 50 sporting shots with an emphasis on football, to coincide with the World Cup, 13 June to 26 July.**

## WETHERBY GREEN FROG GALLERY

2 Church Street, Wetherby, West Yorkshire LS22 6LP. Tel/fax: 01937-586411.  
Nearest station: York. Opening times: Tue-Sat 8.30-5.30.  
Paintings & sculpture by contemporary Yorkshire artists. Prices £60-£1,000.  
**The Joy of Life: Deirdre Bortase, Mary Farnell, Laurence Cutting, Harold Cook, Winifred Hodge, Peter Hibbard, Julian Chapman and many more, 1 June to 31 Aug.**

## YORK CITY ART GALLERY

Exhibition Square, York, North Yorkshire YO1 2EW. Tel: 01904-551861.  
Opening times: Mon-Sat 10-5, Sun 2.30-5.  
European & British from 1350; old masters to modern pottery.  
**Light Sensitive: silver gelatin works by contemporary artists, 13 June to 20 July.**

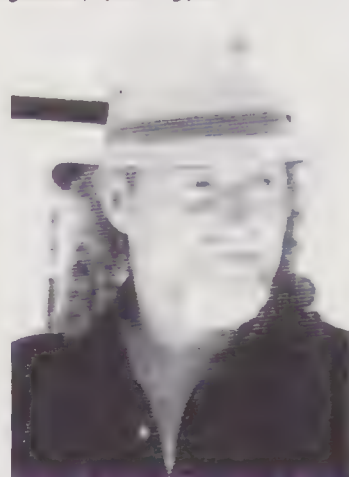
## KENTMERE HOUSE GALLERY

53 Scarcroft Hill, York, North Yorkshire YO2 1DF. Tel: 01904-656507.  
Opening times: Thur 6-9pm, 1st w/end in month 11-5 & by appt.  
Contemporary art in domestic setting.  
**Cornish Cream: the cream of artists from the south west, including Paul Bawden, Jenny Devereux & Zara Devereux, 6 June to 16 July.**

## THE NORTH WEST

### BIRKENHEAD BLACKTHORN GALLERIES

2A Price Street, Hamilton Quarter, Birkenhead, Wirral L41 6JN. Tel: 0151-649 0099. Fax: 0151-649 0088. Email ogilvie@galleries.u-net.com Ws http://www.galleries.u-net.com  
Nearest station: Hamilton Square; Lime Street, Liverpool. Opening times: Mon-Sat 9.30-5.30.  
Fine art, contemporary crafts. Artists include Edward Rennie, Claudia Gavrus, Peter Darach, David Hillhouse & George Kennerley. Prices up to £3,000.  
**East Meets West: contemporary art from Cluj-Napoca (Romania) & Savannah (Georgia, USA), 1 June to 30 June.**  
**Breaking Away: jewellery & ceramics by Wrexham School of Art BA (Hons) Design graduates, 1 June to 13 June.**



Chuck Hamilton from the A T Hun Gallery, Savannah, whose work is in 'East Meets West' at Blackthorn Galleries, Birkenhead.

### WILLIAMSON ART GALLERY AND MUSEUM

Slatey Road, Birkenhead, Merseyside Tel: 0151-652 4177. Fax: 0151-670 0253.  
Opening times: Tue-Sun 1-5 (& bank hols). British 18th & 19th C & Liverpool School paintings; Merseyside ceramics, temporary exhibitions.  
**Degree Show: BA Hons Fine Art students from Wirral Metropolitan College, 13 June to 28 June.**

## BOLTON BOLTON MUSEUM & ART GALLERY

Le Mans Crescent, Bolton, Lancashire BL1 1SE.  
Tel: 01204-522311. Fax: 01204-391352.  
Opening times: Mon-Fri 9.30-5.30, Sat 10-5 (incl Wed).  
European & Oriental art 17th-20th C, contemporary British pottery.  
**The Art of Eating: The Story of Food in Pictures – food in art from the 16th century to the present day, to 4 July.**

## BURY BURY ART GALLERY AND MUSEUM

Moss Street, Bury BL9 0DR.  
Tel: 0161-253 5878. Fax: 0161-253 5915.  
Ws http://www.aam.org.uk  
Nearest Metrolink: Bury.  
Opening times: Tue-Sat 10-5. Admission: Free.  
Wrigley Collection of Victorian paintings; British 20th C; changing contemporary exhibitions.  
**Here & Now: Cheshire Textiles Group's 10th anniversary exhibition – over 100 works by 20 textile artists, to 6 June.**  
**Ulrich Rückriem, Sculptor: work by this international artist whose major British commission at Radcliffe Colliery near Bury is now on show, to 20 June.**  
**Bury College: work by students, 13 June to 26 June.**  
**Open Photography Exhibition: organised by Bury Photographic Society, 20 June to 25 July.**

## LIVERPOOL HANOVER GALLERIES

11-13 Hanover Street, Liverpool L1 3DN.  
Tel: 0151-709 3073.  
Opening times: Tue-Sat 10.30-5.  
Admission: Free.  
Two large galleries, available for hire.  
**Liverpool Hope University College Degree Show: paintings, drawings, sculpture, 3 June to 13 June.**  
**Lee Jones: recent works, 17 June to 27 June.**  
**Steven Reeves, Ian Stopforth, Ron Bell: recent works, 30 June to 11 July.**

## TATE GALLERY LIVERPOOL

Albert Dock, Liverpool L3 4BB.  
Tel: 0151-709 3223 (general enquiries); 0151-709 0507 (rec info). Fax: 0151-709 3122.  
Opening times: Tue-Sun 10-6 & bank hols.  
National collection of modern & contemporary art, educational programmes.  
**Modern British Art: new semi-permanent collection, ongoing.**  
**Art Transpennine '98: specially commissioned site-specific work, to 16 Aug.**  
**Urban: art reflecting city life, to Apr '99.**  
**The Spirit of Cubism: the entire holdings of the Tate's cubist works visit Liverpool, to Apr '99.**

## MANCHESTER CORNERHOUSE

70 Oxford Street, Manchester M1 5NH.  
Tel: 0161-228 2463. Fax: 0161-236 7323.  
Opening times: Tue-Sat 11-6, Sun 2-6.  
Wide variety of contemporary art.  
**Lari Pittman: paintings 1992-1998, to 5 July.**

## MANCHESTER CITY ART GALLERIES

Mosley Street, Manchester M2 3JL.  
Tel: 0161-236 5244.  
Fax: 0161-236 7369.  
Opening times: Mon 11-5.30, Tue-Sat 10-5.30, Sun 2-5.30.  
Fine art incl British works & touring exhibitions.  
**Design for Living: Art & Industry in the 1930s, to 28 June (extended).**  
**Zoo: fantastic & crafty creatures at Heaton Hall in Manchester, 6 June to 27 Sept.**  
**NB: Manchester City Art Gallery closes on 28 June for a multi-million pound expansion scheme.**

## WHITWORTH ART GALLERY

Whitworth Park, Manchester  
Tel: 0161-275 7450. Fax: 0161-275 7451.  
Opening times: Mon-Sat 10-5, Sun 2-5.  
British watercolours, prints, textiles, wallpapers & contemporary art.  
**Fortuny Fabrics: furnishing fabrics by one of the most distinctive 20th-century designers, to Sept.**  
**Survival Patterns: wallpapers from the gallery's nationally-important collections, to Nov.**  
**Lowry: works on paper, 13 June to 30 Aug.**

**Disasters of War: Callot, Goya & Dix – three series of war etchings by these great artists (National Touring Exhibition from the Hayward Gallery), 20 June to 16 Aug.**

## PRESTON HARRIS MUSEUM & ART GALLERY

Market Square, Preston, Lancashire PR1 2PP.  
Tel: 01772-258248. Fax: 01772-886764.  
Opening times: Mon-Sat 10-5.  
Collection incl works by the Devis family; 19th C paintings & sculpture; contemporary.  
**Relative Values: contemporary & historical portrait art, to 20 June.**  
**Bernad and Hilla Becher: German photographers document industrial sites in the Pennines, to 16 Aug.**  
**Moving Stories: a history of settlement in Preston, to 26 Sept.**  
**Whistling Past the Graveyard: ghosts, ghouls & things that go bump in the night, 13 June to 26 Sept.**

## SANDBACH DUKES OAK CONTEMPORARY ART GALLERY

Brereton, Nr Sandbach, Cheshire CW11 1SD.  
Tel: 01477-532337.  
Opening times: Tue-Fri 11-5, Sat & Sun 1-4.  
Renovated barn, off M6 motorway junction 17, on A5022. Changing contemporary exhibitions by established and up and coming artists.  
**Figures, Shapes & Landscapes: paintings by Ghislaine Howard & ceramics by Rachel Grimshaw, to 28 June.**  
**Elizabeth Stuart Smith: paper artworks, 30 June to 2 Aug.**

## SOUTHPORT ATKINSON ART GALLERY

Lord Street, Southport, Lancashire PR8 1DH.  
Tel: 01704-533133 x 2111.  
Opening times: Mon-Fri 10-5, Thur & Sat 10-1.  
Admission: Free.  
Permanent collections & temporary exhibitions.  
**Polish Artists from Kielce & Radom: Robert Bondarowicz & Leszek Bondarowicz – an exhibition of silkscreen prints & paintings, 30 May to 27 June.**

## WEST MIDLANDS

### BIRMINGHAM BARBER INSTITUTE OF FINE ARTS

University of Birmingham, Edgbaston, Birmingham B15 2TS  
Tel: 0121-414 7333. Fax: 0121-414 3370.  
Nearest station: Birmingham University.  
Opening times: Mon-Sat 10-5, Sun 2-5.  
Western European art from 13th to 20th century: outstanding collection of Old Master and modern paintings including major works by Bellini, Rubens, Poussin, Gainsborough, Rossetti, Monet, Renoir and Magritte on permanent display.

### BIRMINGHAM MUSEUM AND ART GALLERY

Chamberlain Square, Birmingham  
Tel: 0121-303 2834 (303 1966 for Gas Hall).  
Opening times: Mon-Thur & Sat 10-5, Fri 10.30-5, Sun 12.30-5.  
**Howard Hodgkin: exhibition of a private collection covering every period of Hodgkin's career, to mark the recent purchase of Gardening, to 1 Sept.**  
**Dinosaurs: The Next Generation – the biggest exhibition of dinosaurs ever seen in Britain, including baby dinosaurs & robotic creatures, to 6 Sept.**  
**Jim Malone: Artist Potter, 13 June to 30 Aug (see Previews).**  
**William Blake and his circle: examining Blake's major contribution to early 19th-century British art, particularly in the interpretation of poetry, 22 June to 6 Sept.**

### MIDLANDS ARTS CENTRE

Cannon Hill Park, Birmingham B12 9QH.  
Tel: 0121-440 3838. Fax: 0121-446 4372.  
Opening times: Daily 9am-11pm.  
Continuous exhibitions in 3 galleries.  
**John Kobal Photographic Portrait Award 1997: winners from the 5th year of this prestigious award, 6 June to 26 July.**  
**Moseley Road Baths: photographs by Tom**



**Merillion** – a documentation of the uses & users of this architecturally & atmospherically splendid building, 13 June to 2 Aug.  
**Diving into the Archive:** photographs of public baths in Birmingham, 13 June to 2 Aug.

## ROYAL BIRMINGHAM SOCIETY OF ARTISTS

69a New Street, Birmingham B2 4DU.  
 Tel: 0121-643 3768. Fax: 0121-644 5298.  
 Opening times: Mon-Sat 10.30-5.  
 Fine art: drawing, painting, sculpture etc.  
**Royal Birmingham Society of Artists £1,000 Prize Competition:** all media, with £1,000 prize plus numerous substantial additional prizes; non-members very welcome, 29 June to 18 July (sending-in Sun 21 June, 10.30am-1pm).

## COVENTRY HERBERT ART GALLERY AND MUSEUM

Jordan Well, Coventry CV1 5QP.  
 Tel: 01203-832381. Fax: 01203-832410.  
 Nearest station: Coventry  
 Opening times: Mon-Sat 10-5.30, Sun 12-5.  
**Spotlight on Gillian Wearing:** video works by 1997 Turner Prize winner, to 14 June.  
**Towards a Peaceful World Free of Nuclear Weapons:** video & images to show the reality of the damage caused by atomic warfare, to 12 July.  
**The Draped & the Shaped:** textiles & costumes from Pakistan, to 19 July.  
**Reflections:** Lace Guild exhibition, incorporating the John Bell Trophy Competition, 20 June to 2 Aug.

## HEREFORD CITY MUSEUM & ART GALLERY

Broad Street, Hereford HR4 9AU.  
 Tel: 01432-364691.  
 Opening times: Tue-Sat 10-5.  
 18th- & 19th-century watercolours & oils, also 20th-century.  
**Art Works:** local artists' work for sale – includes Dick Chappell & John Clark, to 21 June.

## RUXTON-XI-TOWNS GROVE CONTEMPORARY ARTS

Church Street, Ruxton-Xi-Towns, Shrewsbury SY4 1LA.  
 Tel: 01939-260377.  
 Opening times: Daily 11-5 during major exhibitions, other times by appt.  
 Specialists in solo exhibitions.  
**αἰώνιος (Eternal):** recent paintings by Robin Bradbury taking their theme from St. John's Gospel, to 7 June at Lichfield Cathedral.

## STOKE ON TRENT THE POTTERIES MUSEUM & ART GALLERY

Bethesda Street, Hanley, Stoke on Trent ST1 3DW.  
 Tel: 01782-232323. Fax: 01782-232500.  
 Opening times: Mon-Sat 10-5, Sun 2-5.  
 Mainly British 18th- to 20th-century paintings, drawings, prints.  
**The A-Z of Art:** unusual & thought-provoking introduction to art & artists, to 14 June.  
**Bubbleicious:** innovative contemporary plastic jewellery by 14 makers, to 28 June.  
**Manet to Matisse:** 100 years of French print-making, 27 June to 31 Aug.

## WALSALL WALSALL MUSEUM & ART GALLERY

Lichfield Street, Walsall WS1 1TR.  
 Tel: 01922-653116.  
 Fax: 01922-632824.  
 Opening times: Tue-Sat 10-5, Sun 2-5.  
 Garman Ryan collection including Rembrandt, Van Gogh, Constable, Freud and many Jacob Epstein.  
**Me & You:** exhibition for children, to 30 Aug (see Previews).

## WOLVERHAMPTON WOLVERHAMPTON ART GALLERY

Lichfield Street, Wolverhampton WV1 1DU.  
 Tel: 01902-552055.  
 Fax: 01902-552053.  
 Opening times: Mon-Sat 10-5.  
 18th- to 20th-century fine art; modern & contemporary applied art; local history & geology; large contemporary art collection.  
**R. O. Lenkiewicz: A Retrospective,** to 6 June.  
**Something to Say:** Wolverhampton's contemporary art collection, to 18 July.  
**Devious Devices:** new automata inspired by 20th-century objects, 20 June to 19 Sept.

## WORCESTER CITY MUSEUM & ART GALLERY

Foregate Street, Worcester WR1 1DT.  
 Tel: 01905-25371. Fax: 01905-722350.  
 Opening times: Mon-Wed & Fri 9.30-6, Sat 9.30-5, closed Thur.  
 Permanent collections, contemporary arts & crafts.

## EAST MIDLANDS

### KETTERING ALFRED EAST ART GALLERY

Sheep Street, Kettering, Northamptonshire NN16 0AN.  
 Tel: 01536-410333.  
 Opening times: Mon-Sat 9.30-5 except BH.  
**Model Mania:** an exhibition celebrating the art of the modelmaker, 30 May to 11 July.  
**Michael Thompson:** expressionist oil paintings expressing joy & colour, 6 June to 4 July.  
**Two Out Of Four:** exhibition in two parts by the Apollo Group, 13 June to 25 July.

### LEICESTER THE CITY GALLERY

90 Granby Street, Leicester LE1 1DJ.  
 Tel: 0116-254 0595. Fax: 0116-254 0593.  
 Opening times: Tue-Fri 11-6, Sat 10-5.  
 Contemporary fine art & craft.  
**The Texture & The Text, Clothing the Body:** large abstract works by Joanna Jones made by painting with her entire body onto canvas, plus painted cut-out portraits and 3D fabric forms by Alice Mansell, to 13 June.  
**Rachel Howard:** works composed of scraps of fabric bonded onto a linen back-cloth, screen-printed on top, and machine-embroidered, to 13 June.  
**Simon Lewty:** Towards Drawing – intricate drawings in ink, crayon, acrylic & pencil which draw the viewer in to gather information (touring exhibition from Art First, London), 18 June to 18 July.  
**Made in Metal,** 18 June to 18 July (see Previews).

## LEICESTER MUSEUM & ART GALLERY

53 New Walk, Leicester LE1 7EA.  
 Tel: 0116-255 4100. Fax: 0116-247 3011.  
 Opening times: Mon-Sat 10-5.30, Sun 2-5.30.  
 British & foreign art 15th-20th C & German Expressionists.

## NOTTINGHAM ANGEL ROW GALLERY

Central Library Building, 3 Angel Row, Nottingham NG1 6HP.  
 Tel: 0115-947 6334. Fax: 0115-947 6335.  
 Opening times: Mon-Sat 11-6, Wed 11-7.  
 Contemporary visual art by regional, national & international artists & craftspeople.  
**Liz Rideal:** new work – photography exploring the abstract & formal possibilities of fabric, 30 May to 4 July.  
**Brad Lochore:** paintings, 30 May to 4 July.  
**See Through:** transparency in jewellery (showcase exhibition), 30 May to 4 July.  
**Lubna Chowdhary:** installation of individually glazed ceramic works (Foyer exhibition), 13 June to 18 July.

## CASTLE MUSEUM AND ART GALLERY

Nottingham NG1 6EL.  
 Tel: 0115-915 3700. Fax: 0115-935 0988.  
 Opening times: Daily 10-5.  
 Admission: Sat, Sun & bank hols £1/50p.  
 Fine Collection incl Dutch 17th C & English 18th- & 19th-century paintings; historical & contemporary.  
**Body Mass Index (BMI):** minimal abstract paintings by Sinéad Moynihan, 3 June to 19 July.  
**Henry Moore in Perspective:** maquettes, working models & drawings from the Henry Moore Foundation to mark the centenary of Moore's birth, 6 June to 19 July.  
**Cessation:** degree show by Richard Wain using digital imagery, 12 June to 5 July.  
**Exhibition at the Yard Gallery, Wollaton Park (0115-915 3900):** Zoo-Life in the Cage: black & white photographs by Britta Jaschinski of animals in 2005, to 12 July.

### DJANOGLY ART GALLERY

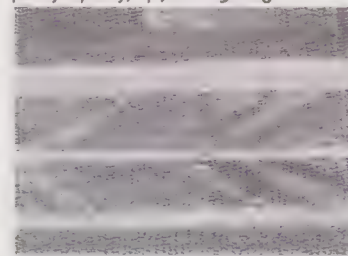
University of Nottingham Arts Centre, South Entrance, University Park, Nottingham, East Midlands NG7 2RD. Tel: 0115-951 3192.  
 Opening times: Mon-Sat 11-5; Sun & bank hols 2-5.  
 Historical & contemporary; crafts; educational activities; residencies.  
**Dillwyn Smith:** recent paintings – engaging, fresh & apparently effortless, combining unusual techniques in acrylic paint & water, to 14 June.  
**University Summer Exhibition:** annual community show, 20 June to 11 July.

### UPPINGHAM GOLDMARK GALLERY

Orange Street, Uppingham, Rutland LE15 9SQ.  
 Tel: 01572-821424. Fax: 01572-821503.  
 Nearest station: Kettering, Peterborough.  
 Opening times: Mon-Sat 9.30-5.30, Sun 2.30-5.30.  
 Contemporary British figurative. Prices £100-£10,000.  
**Oskar Kokoschka: The Odyssey – 44 signed lithographs,** 31 May to 30 June.

## NR. WORKSOP HARLEY GALLERY

Weldeck, Nr. Worksop, Nottinghamshire S80 3LW.  
 Tel: 01909-501700.  
 Nearest station: Retford.  
 Opening times: Thur-Sun 11.30-5, plus bank holiday Mondays.  
 Admission: £1.50/50p.  
 Contemporary fine arts & crafts. Prices £15-£10,000.  
**Landscapes & Lives:** paintings by Neil McGregor, Pam Miller & Fred Eve; photography by Rose Bennington & Kevin Coulton, to 14 June.  
**British Tapestry:** open exhibition of contemporary tapestry, 27 June to 31 Aug.



'British Tapestry' at the Harley Gallery.

## THE EAST

### BEDFORD CECIL HIGGINS ART GALLERY

Castle Lane, Bedford MK40 3RP.  
 Tel: 01234-211222.  
 Opening times: Tue-Sat 11-5, Sun & bank holidays 2-5.  
 Admission: Free.  
 Fine English & Continental art, also Victorian room settings.  
**Japanese Fans:** antique and modern, including 'daggers' and war fans, tea ceremony & dance fans, sex-manual & wedding fans, advertising & summer fans, made from ivory, silk and paper (lent by the Fan Circle International), to 14 June.  
**People's Choice:** exhibition of works from the Gallery's collection chosen, designed & hung by people representing different sections of the Bedford community, to 12 July.

### BURNHAM MARKET BURNHAM DEEPALE EXHIBITIONS

Nr Brancaster Staithe, King's Lynn, Norfolk PE31 8DD.  
 Tel: 01485-210781 (pref. after 10.30am).  
 Fax: 01485-210990 (24 hrs).  
 Summer opening times: end-May to end-Oct 11-5, Sat 11-4. Closed all day Tue & Wed, except in August.  
 Admission: Free.  
 Situated near the Saltings on the north Norfolk coast, 2.5 miles from Burnham Market. A high standard of exciting contemporary art can be viewed and/or purchased with sensitive & flexible terms arranged.  
 Ferrey, Foster, Greenall, Tracey, Smith, Tyler, Warsop, Matthews, Meyer, O'Dell etc..  
 As seen on television.  
 If coming any distance, kindly telephone.

# MIDLANDS & NORTH WEST PREVIEWS

The latest in a succession of exhibitions throughout Britain aimed at encouraging children to take an interest in art is **Me and You** at Walsall Museum and Art Gallery. The interactive displays, based on contemporary and historical artworks and objects from the Museum's collections, are designed to help children aged three and over explore art and identity through role-playing, dressing up, art-based computer games and their own creative efforts. Children will be able to touch artworks which have been commissioned or borrowed from contemporary artists including Nicky Hoberman, Nina Saunders, Shanti Panchal, Françoise Dupré and Kitty O'Shea, as well as meeting and working with artists in the galleries and listening to stories.

**Made in Metal** at the City Gallery in Leicester is a selling exhibition exploring the use of metal in contemporary craft. Functional and non-functional work by various makers will be on display, and the techniques used to

create them – casting, spinning, forging, etching, enamelling and patination – will be explained. The work includes sculptural plaques by Disa Allsopp; quirky automata by Timothy; exotic crowns in silver, gold leaf and blue topaz by Wendy Smith; and other work by Trevor Jennings, Keith Tyssen, Nicola Becci, Tracey Ashby, Nick Hubbard, Jennifer Wall and Mike Badger.

For something a bit more earthy, head for **Birmingham Museum and Art Gallery**, where the first major retrospective of work by **Jim Malone**, one of Britain's leading artist potters, is starting in the middle of the month. Following the tradition of Bernard Leach, whose work he first encountered when studying at Camberwell School of Art and Craft, Malone has for the last twenty years been producing functional ware inspired by Korean, early Chinese and medieval English pots. The pitchers, vases, jugs, bottles, bowls and dishes on show, all high-fired stoneware with ash glazes, bear witness to Malone's respect for and mastery of the raw materials.



## CAMBRIDGE BROUGHTON HOUSE GALLERY

98 King Street, Cambridge, CB1 1LN.  
Tel: 01223-314960.  
Opening times: Tue-Sat 10.30-5.30.  
Contemporary paintings, prints and small sculpture. Permanent stock of work including G. D. Aked, Deidre Borlase, Jack Hellerwell, Swietlan Krazczyna, John Piper, Gwen Raverat and Ceri Richards.  
Gail Lickfold: rich, mysterious layered paintings, responding to Cornish & Spanish landscape & legend, 6 June to 27 June.

## CAMBRIDGE CONTEMPORARY ART

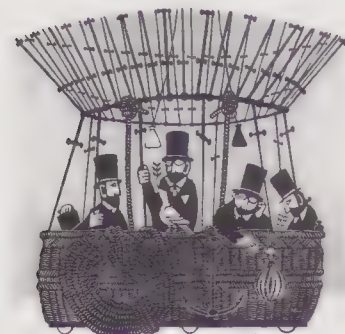
6 Trinity Street, Cambridge CB2 1SU.  
Tel: 01223-324222.  
Opening times: Mon-Sat 9-5.30.  
Admission: Free.  
The best of contemporary painting, sculpture, original prints and crafts.  
Cambridge Views: watercolours by Chris Penny; also Uredale glass, 12 June to 27 June.



Cloisters, Sidney Sussex College by Chris Penny, watercolour, at Cambridge Contemporary Art (not for sale).

## CONSERVATORY GALLERY

6 Hills Avenue, Cambridge CB1 4XA.  
Tel: 01223-211311.  
Fax: 01223-214588.  
Nearest station: Cambridge.  
Call for opening times.  
Contemporary East Anglian art & jewellery.  
Prices £50-£1,000.  
A Humorous Look at the World of Literature: linocuts by Mark Handley, throughout June.



The Balloonists, linocut, by Mark Handley, in 'A Humorous Look at the World of Literature' at Conservatory Gallery, Cambridge.

## CHAPPEL, NR COLCHESTER CHAPPEL GALLERIES

Colchester Road, Chappel, Nr Colchester, Essex CO6 2DE.  
Tel: 01206-240326.  
Opening times: Tue-Sat 10-6.  
Admission: Free.  
East Anglian artists & contemporary British art.  
Continuing the Tradition: Walberswick post-war to present - 40 artists, 6 June to 4 July.

## COLCHESTER FIRSTSITE AT THE MINORIES

74 High Street, Colchester, Essex CO1 1UE.  
Tel: 01206-577067. Fax: 01206-577161.  
Nearest station: Colchester Town.  
Opening times: Mon-Sat 10-4.  
Smart - Schools Make Art '98: popular annual show of work by children from the county, to 13 June.  
Telling Tales: distinctive selection of work by contemporary women artists from India, 20 June to 8 Aug.

## KING'S LYNN KING'S LYNN ARTS CENTRE

Red Barn & Fermoy Galleries, King Street, King's Lynn, Norfolk PE30 1HA.  
Tel: 01553-774725. Fax: 01553-770591.  
Opening times: Tue-Sat 11-4.  
Contemporary & historical mixed media & craft.  
The Saxon Shore: 14 contemporary artists from the Francis Kyle Gallery focus on the coast from Pevensey to Brancaster, to 4 July.  
Sea-Changes: natural sculptures from the shore by John Richter & Liz McGowan, to 4 July.

## LINCOLN USHER GALLERY

Lindum Road, Lincoln LN2 1NN. Tel: 01522-527980. Fax: 01522-560165. Opening times: Mon-Sat 10-5.30, Sun 2.30-5. Admission: £1/50p. Collection incl topographical works.  
Sudanese Stories: new work by Medina Hammad produced during her first visit to the Sudan, to 5 July.

## NORWICH THE KING OF HEARTS GALLERY

13-15 Fye Bridge Street, Norwich, NR3 1JJ.  
Tel: 01603-766129. Fax: 01603-617816.  
Opening times: Tue-Sat 9-5. Contemporary art with emphasis on East Anglian artists.  
James Barron: contemplative paintings (in the Hall Gallery), 4 June to 1 July.  
Hannah Hann: paintings influenced by landscape & human activity (in Open Space), 4 June to 1 July.

## NORWICH CASTLE MUSEUM

Norwich, Norfolk NR1 3JU. Tel: 01603-223624. Opening times: Mon-Sat 10-5, Sun 2-5. Admission: £2.40/1.60/1.10; Family ticket £5.90. Collection incl Norwich School; Lowestoft porcelain & British ceramic teapots, temporary & touring exhibitions.  
Watercolour: A British Invention - three centuries of watercolour from the collection, to 28 June.  
True Colour: recent discoveries about historic paint, to 28 June.  
From Munnings to Magritte: modern movements in British & European art, to 6 Dec.  
Still Life: 19th & 20th C watercolours & drawings from the collection, to 7 Mar '99.

## SAINSBURY CENTRE

at The University of East Anglia, Norwich Tel: 01603-456060/593199. Fax: 01603-259401.  
Opening times: Tue-Sun 11-5. Admission: £2/1. Permanent collection of Robert & Lisa Sainsbury, ethnographical art, antiquities, touring exhibitions.  
Light: annual Museology MA exhibition, 2 June to 28 June.



Faust in his study, watching a magic disk by Rembrandt, in 'Light' at the Sainsbury Centre for Visual Arts, Norwich.

## PETERBOROUGH CITY MUSEUM & ART GALLERY

Priestgate, Peterborough PE1 1LF.  
Tel: 01733-343329.  
Opening times: Tue-Sat 10-5.  
Permanent collection incl Turner, Sickert, Ealand-Warwick Bequest of paintings & sculpture by leading artists of the 1960's.  
Continental Shift: 6 American artists living & working in Britain, 13 June to 11 July.

## STEVENAGE BOXFIELD GALLERY

Stevenage Arts & Leisure Centre, Lytton Way, Stevenage, SG1 1LZ.  
Tel: 01438-766667/8. Fax: 01438-766675.  
Opening times: Daily 9.30-10pm.  
Contemporary & representational art mainly from East Anglia & London.  
Stevenage Arts Festival: mixed exhibition of paintings & photographs, 13 June to 5 July.

## SUDBURY GAINSBOROUGH'S HOUSE

46 Gainsborough Street, Sudbury, Suffolk CO10 6EU. Tel: 01787-372958. Fax: 01787-376991. Opening times: Tue-Sat 10-5, Sun 2-5. Closes 4pm daily 1 Nov to 31 Mar. Admission: £2.50/1.25.  
Gainsborough & his contemporaries; 18th C & contemporary art & craft.  
A Talent to Amuse: Henry William Bunbury (1750-1811) 30 May to 26 July.  
Jimmy Symonds: photographs, 30 May to 26 July.  
Garden Visitors: sculpture for the garden by Sally Amup, Mickey Bolton, William Peers & Rupert Till, 30 May to 27 Sept.

## WESTCLIFFE ON SEA BEECROFT ART GALLERY

Station Road, Westcliffe On Sea, Essex  
Tel: 01702-347418.  
Opening times: Mon-Sun 9.30-5.  
Topographical & historical paintings & 20th C.  
Wildlife & Others: pastel & acrylics by John Carrington, to 13 June.  
Deborah Savill: new drawings & collages, to 13 June.

## WHAPLODE DROVE WOODBINE COTTAGE GALLERY

Back Bank, Whaplode Drive, Lincolnshire (between Spalding and Peterborough)  
Tel: 01406 330693.  
Nearest station: Spalding, Peterborough.  
Opening times: 10.30-5.30 Sat, Sun, Mon & by appt. Admission: Free.  
Contemporary, figurative and landscape.  
Patrick Caulfield: The Poems of Jules Laforgue (National Touring Exhibition from the Hayward Gallery), 30 May to 28 June (see Previews).  
Christian Stacey: photographs (in the Studio), 30 May to 28 June (see Previews).  
Peter Colquitt: sculpture (in the Garden), 30 May to 28 June (see Previews).

## WIGHTON SCHOOL HOUSE ART GALLERY

Wighton, nr Wells Next The Sea, Norfolk NR23 1AL.  
Tel: 01328-820457.  
Opening times: Daily 11.30-5.30 except Mon.  
Admission: Free.  
20th C British & East Anglian artists.

## THE SOUTH EAST

### BRIGHTON BRIGHTON MUSEUM & ART GALLERY (ROYAL PAVILLION)

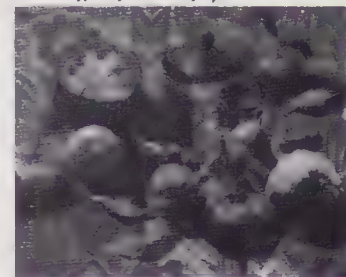
Church Street, Brighton BN1 1UE.  
Tel: 01273-603005.  
Opening times: Mon-Sat 10-5.45, incl Wed, Sun 2-5. Art Nouveau & Art Deco furniture & decorative art; contemporary & historical art, new non-western art gallery, ancient artifacts.  
A Surreal Life: Edward James (1907-1984), to 26 July (see Previews).

### UNIVERSITY OF BRIGHTON GALLERY

Grand Parade, Brighton, Sussex BN2 2JU  
Tel: 01273-643012. Fax: 01273-643128.  
Open: Tue-Fri 10-5, Sat 10-4.30, Sun 2-5.  
Burt Brill & Cardens: Graduate Show 1998 - 4 floors of work from every final year student in the Faculty of Art, Design & Humanities, 27 June to 2 July.

## CANTERBURY, NEVILL GALLERY

43 St. Peter's Street, Canterbury, Kent CT1 2BG.  
Tel/fax: 01227-765291.  
Opening times: Mon-Sat 10-5.  
Admission: Free.  
Modern British and contemporary art.  
Etchings by Graham Clarke permanently in stock - ring for catalogue. Restoration, valuation, gilding, framing (GCF), frame restoration, any mount decoration. Prices reflect low overheads outside London.  
Warmth of Southern France: paintings by Sue Fitzgerald (phone/fax for a free colour brochure), 20 June to 6 July.



Still Life with Chinese Pot by Sue Fitzgerald, at the Nevill Gallery, Canterbury.

## CHATHAM LORDSWOOD LEISURE CENTRE

North Dane Way, Chatham  
Tel: 01634-732842.  
Opening times: Daily 9-10.30pm.  
Contemporary art & craft.  
Bon Voyage: paintings, photos & sculpture by 5 artists concerned with daily rituals of travel (Kon Touring Exhibition), 6 June to 5 July.

## CHICHESTER PALLANT HOUSE

9 North Pallant, Chichester, West Sussex PO19 1JJ.  
Tel: 01243-774557. Fax: 01243-536038.  
Opening times: Tue-Sat 10-5.15.  
Admission: £2.50/1.70/1.  
Permanent collection of modern British art in restored Queen Anne House & Garden Gallery.  
Martin Brewster: new prints - richly coloured abstract silkscreens & lyrical landscape etchings, to 27 June;  
Gallery Talk: Martin Brewster on 'From Figuration to Abstraction', 11am on 18 June at Chichester Centre of Arts (in connection with the above exhibition).  
Judy Clark: The Occupier & Other Works - personal works with a beguiling elegance of execution, to 28 June.

## DITCHLING DITCHLING GALLERY

30 High Street, Ditchling, Sussex BN6 8TA.  
Tel: 01273-843342/843347.  
Fax: 01273-842425.  
Opening times: Tue-Sat 10.30-1, 2.30-5, Wed 10.30-1, Sun 2.30-5 during exhibitions.  
Contemporary British & up-and-coming artists.  
Gallery Artists: recent work, 6 June to 15 Aug.

## EASTBOURNE TOWNER ART GALLERY

Borough Lane, Eastbourne  
Tel: 01323-417961. Fax: 01323-648182.  
Ring for opening times.  
Admission: £2/1.  
Mainly 19th & 20th C British, courses, events & lectures.  
Gwilym Thomas: A Retrospective - drawings & ceramics, to 28 June.  
Changing Perceptions: new multi-sensory art, to 28 June.

## FARNHAM NEW ASHGATE GALLERY

Wagon Yard, Downing Street, Farnham, Surrey GU9 7PS.  
Tel: 01252-713208. Fax: 01252-737398.  
Opening times: Mon-Sat 10-5.  
Michael Fairclough RA NEAC: new paintings, to 8 June.  
Impressed: selected prints from the Edinburgh Printmakers Workshop, 13 June to 13 July.  
Sculptural & functional metalwork, 13 June to 13 July.



**GOMSHALL GOMSHALL GALLERY**  
Station Road, Gomshall, Surrey GU5 9LB.  
Tel: 01483-203795. Fax: 01483-203282.  
Nearest station: Gomshall.  
Opening times: Mon-Sat 10-5.30.  
Contemporary British art. Ceramics, Glass, Wood Carving, Painting. Prices £50-£250.  
**Geoffrey Ainley: landscape watercolours, 8 June to 25 July.**

**GUILDFORD GUILDFORD HOUSE GALLERY**  
155 High Street, Guildford, Surrey GU1 3AJ.  
Tel: 01483-444740. Fax: 01483-444742.  
Opening times: Tue-Sat 10-4.45  
Pastel portraits by John Russell RA (1745-1806) and 18th- to 20th-century topographical work, contemporary craftwork.  
**Fashion & Reality: Victorian fashion & art with costumes from the Marion May Collection, to 12 Sept.**  
**Joanne Luca: watercolours & oils of local Surrey landscapes, 2 June to 27 June.**  
**Looking in Wonderland: Sir John Tenniel's illustrations for Alice in Wonderland, 6 June to 11 July.**

**KINGSTON-UPON-THAMES STANLEY PICKER GALLERY**  
Middle Mill Island, Knights Park, Kingston-upon-Thames, Surrey KT1 2QJ  
Tel: 0181-547 8074. Fax: 0181-547 8068.  
Nearest station: Kingston.  
Opening times: Tue-Fri 10-5, Sat am. by appt.  
Admission: Free.  
Contemporary art.  
**A Critical Faculty: new work by members of staff of the Faculty of Design at Kingston University – an exchange exhibition travelling to Grand Valley State University, Grand Rapids, Michigan, 25 June to 22 July.**

**MIDHURST PETER'S BARN GALLERY**  
Beck House, South Ambersham, Midhurst, West Sussex GU29 0BX  
Tel: 01798-861388. Fax: 01798-861581.  
Opening times: Tue-Fri 2-6, Sat, Sun & bank holidays 11-6.  
**Original Prints: Marie-Frédérique Dupré, Susie Brooks, Robin Holton, Susan Moxley, 2 June to 24 June.**  
**Colin Pearson & Mo Jupp: new work – ceramics & 'fired clay', 30 June to 29 July.**

**ROCHESTER ROCHESTER ART GALLERY**  
95 High Street, Rochester  
Tel: 01634-843666.  
Opening times: Mon-Sat 10-5, Sun 10.30-5.  
Contemporary art & craft.  
**Osi Audu: mixed-media work stemming from Yoruba culture, to 5 July.**

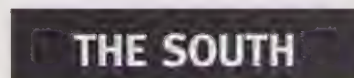
**RYE RYE ART GALLERY**  
107 High Street and Stormont Studio, Rye, East Sussex  
Tel: 01797-223218. Fax: 01797-225376.  
Opening times: Daily 10.30-5.  
Admission: Free.  
**Sir Frank Short RA: etchings & mezzotints, to 23 June.**  
**It Figures: the figure as the central feature – many styles & methods, 2 June to 6 July.**

**SANDWICH THE HUNT GALLERY**  
33 Strand Street, Sandwich, Kent CT13 9DS.  
Tel: 01304-612792. Fax: 01227-722287.  
Opening times: Irregular hours, call for appt.  
Admission: Free.  
Permanent exhibition of paintings by Michael John Hunt. Varied stock, interiors, topographical and architectural.

**SEVENOAKS BANK STREET GALLERY**  
3-5 Bank Street, Sevenoaks, Kent TN13 1UW.  
Tel: 01732-458063.  
Opening times: Tue-Sat 9.30-5.30.  
Contemporary British art.  
**Summer Exhibition: A Splash of Colour – mixed exhibition featuring work of Roy Freer RI, Mary Mahler RI, Sarah Bower, Sarah Wicks, John Emanuel & others, 19 June to 25 July.**

**TUNBRIDGE WELLS FAIRFAX GALLERY**  
23 The Pantiles, Tunbridge Wells, Kent TN2 5TD.  
Tel/fax: 01892-525525.  
Opening times: Mon-Sat 10-6, Sun 11-4.  
The Fairfax Gallery provides a striking juxtaposition of British contemporary art with its setting in the heart of the historic Pantiles.

**WEYBRIDGE EDWARD CROSS GALLERY**  
128 Outlands Drive, Weybridge, Surrey KT13 9HL.  
Tel: 01932-851093.  
Opening times: Fri 10-4, Sat 10-12.30 or anytime by appt.  
Fine 19th and 20th C English and European paintings, drawings and bronze sculpture.



**ALRESFORD ALRESFORD GALLERY**  
36 West Street, Alresford SO24 9AU.  
Tel: 01962-735286. Fax: 01962-735295.  
Opening times: Tue-Sat 10-5, closed 1-1.30.  
**June Berry RWA RWS NEAC: new works, to 2 June.**  
**Paintings by Richard Boden RI PS, Jane Bond RP, Michael Reynolds RP, Sheila Tilmouth, Stephanie Hurst, Robbie Ralph, Barry Freeman ARBA PS & Terry Pilcher, 7 June to 30 June.**

**HITCHCOCKS**  
11 East Street, Alresford, Hampshire SO24 9EQ.  
Tel: 01962-734762.  
Opening times: Mon-Sat 9.30-5.  
Woven, painted & printed textiles, one-off knitwear, ceramics, glass, jewellery, prints, toys for collectors.  
**Hand block printed textiles by Yateley Industries for the Disabled, plus usual collection of crafts etc., 10 June to 25 July.**

**NR. AYLESBURY DISCERNING COLLECTIONS**  
The Gallery, 2 Baldways Close, Wingrave, Bucks HP22 4PB.  
Tel: 01296-681471. Fax: 01296-682869.  
Email discerning.collections@binternet.com

Nearest station: Leighton Buzzard (from Euston), Aylesbury (from Marylebone).  
Opening times: Fri 3-8; Sat & Sun 11-5; other times by appt.  
Unique permanent collection of evocative paintings, prints, sculpture & mixed media featuring contemporary, wildlife and Native American studies. Biss, Nowlin, Garrett, McKellar and others. Special exhibitions and events throughout the year. Prices £55-over £10,000.  
**Spring Exhibition: leading contemporary & representational US sculpture & paintings by Carlyle, Chapel, Hart, Lundeen, Mack & others, during June.**



*Essence Torso by Bill Mack, bonded bronze, at Discerning Collections, nr. Aylesbury.*

**BRACKNELL SOUTH HILL PARK GALLERIES**  
South Hill Park, Bracknell, Berkshire RG12 4PA.  
Tel: 01344-427272. Fax: 01344-411427.  
Opening times: Tue-Sat 12.30-2.30, 7-9.30.  
Arts & crafts in three spaces.  
**Making Art: student exhibition, 29 May to 2 June.**  
**Fuse Paintings: abstract paintings by Estelle Thompson, 30 May to 28 June.**

**EASTLEIGH BEATRICE ROYAL ART GALLERY**  
Nightingale Avenue, Eastleigh, Hampshire  
Tel: 01703-610592. Fax: 01703-610596.  
Opening times: Tue-Sun 11-5.  
Follow brown signs from M3 Exit 13 or M27.  
**Mixed artist and maker showcase, ongoing.**  
**Sport Art: contemporary art inspired by sport, to 7 June.**  
**The Garden Exhibition: applied arts for gardens and conservatories, to 7 June.**  
**Summer Exhibition: over 1,000 works of art & craft by selected artists, 21 June to 23 Aug**

**HENLEY-ON-THAMES BOHUN GALLERY**  
15 Reading Road, Henley-on-Thames, Oxfordshire RG9 1AB.  
Tel: 01491-576228.  
Opening times: Mon-Sat 9.30-5.30 incl Wed.  
Important contemporary British art.  
**John Piper: works on paper – architectural, landscape, stained glass, foliate heads, eye & camera & ceramics, 1 June to 25 July.**

**OXFORD ASHMOLEAN MUSEUM**  
Beaumont Street, Oxford OX1 2PH.  
Tel: 01865-278000.  
Opening times: Tue-Sat 10-4, Sun 2-4.  
Houses the University of Oxford's collections.  
**L N Cottingham (1787-1847): Architect of the Gothic Revival, to 21 June (see Previews).**  
**Illustrators of the 1860s: The Forrest Reid Collection of Victorian Book & Periodical Illustrations, to 21 June (see Previews).**  
**Chinese Calligraphy, 3 June to 28 June.**  
**Drawings by Claude Lorrain (1600-1682), 30 June to 13 Sept.**

**CHRIST CHURCH PICTURE GALLERY**  
Christ Church, Oxford OX1 1DP.  
Tel: 01865-276172.  
Opening times: Mon-Sat 10.30-1, 2-4.30, Sun 2-4.30.  
Admission: £1/50p (free for Members of Oxford University and Oxford Brookes University).  
Old Master paintings, drawings & prints displayed in a modern gallery. Guided tours every Thursday 2.15-3pm.  
**The Key to the Door: new work by Oxford Printmakers Co-operative, to 11 June.**  
**Drawings for the Decorative Arts, to 10 July.**  
**Artist in Focus: Salvador Rosa – paintings, prints & drawings associated with the idiosyncratic 17th-century Neapolitan artist, 22 June to 31 Aug.**

**MUSEUM OF MODERN ART**  
30 Pembroke Street, Oxford OX1 1BP.  
Tel: 01865-722733. Fax: 01865-722753.  
Nearest station: Oxford.  
Opening times: Tue, Wed, Fri, Sat & Sun 11-6; Thur 11-9; closed Mon.  
Admission: £2.50/1.50.  
Temporary exhibitions of contemporary art.  
**Mona Hatoum: survey featuring 30 works, including installation, videos & photographs, to 28 June.**

**THE WISEMAN GALLERY**  
40/41 South Parade, Summertown, Oxford OX2 7JZ.  
Tel: 01865-515123.  
Nearest station: Oxford.  
Opening times: Tue-Sat 10-6; Mon by appt.  
Contemporary originals & prints by established and up-and-coming artists. Prices £100-£5,000.  
**Prints & Paintings: new work from artists who will become a regular feature, 26 May to 28 June.**

**RINGWOOD BETTLES GALLERY**  
80 Christchurch Road, Ringwood, Hampshire BH24 1DR.  
Tel: 01425-470410.  
Open: Tue-Fri 10-5, Sat 10-1. Closed June 1-15.  
Contemporary ceramics & paintings.

## EAST & SOUTH EAST PREVIEWS

**A Surreal Life: Edward James (1907-1984)** continues this month at Brighton Museum & Art Gallery. James was one of this century's most significant patrons of art, and amassed an exceptional collection most noted for the Surrealist works by Magritte and Dali, but also incorporating works by Picasso, Georg Grosz, Jean Cocteau, Paul Nash, Leonora Carrington and Cecil Beaton. A certain amount of this collection still resides at West Dean, his former home in Sussex which is now a prestigious college of restoration housing the Edward James Foundation, but much of it was dispersed on his death and is now held in various national and international collections. Many of these works have been brought back together for the Brighton exhibition, which also includes previously unseen documentary material such as letters from Dali and Magritte as well as ballet sets and costumes. Some of the most exciting features of the exhibition are recreations of surreal interiors from James's homes. The exhibition continues

until July, and is accompanied by a programme of lectures, talks, films, poetry and music.

Meanwhile three contrasting exhibitions are being held concurrently at the **Woodbine Cottage Gallery** in Whaplode Drove. With the aid of Lincolnshire County Council, this rural gallery has secured the National Touring Exhibition of work by third generation Pop artist **Patrick Caulfield**. The show comprises a set of 22 prints based on the poems of French poet Jules Laforgue. Whilst the poems reflect city life in the 1880s, Caulfield has used contemporary images suggested to him by the texts to express their enduring freshness. At the same time, Woodbine Cottage are showing sculptures by **Peter Colquitt** and photography by **Christian Stacey**. Stacey, still a student, has been placed highly in national photographic competitions; Colquitt is an established sculptor who uses heavily grogged clay combined with oxides and stains to produce commanding human figures.



## SALISBURY NEW ART CENTRE SCULPTURE PARK AND GALLERY

Roche Court, East Winterslow, Salisbury, Wiltshire  
Tel: 01980-862244. Fax: 01980-862447.  
Opening times: Daily all-year-round 11-4.  
**20th-Century Sculpture:** Hepworth, Nevelson, Gormley, Kenny, King, Frink and others. All for sale.  
**Lettering Exhibition:** Devereux, Salisbury, Peever, Breeze & others, from June.

## SALISBURY LIBRARY & GALLERIES

Market Place, Salisbury, Wiltshire SP1 1BL.  
Tel: 01722-410614. Fax: 01722-413214.  
Nearest station: Salisbury.  
Opening times: Mon, Tue, Thur & Fri 10-5; Sat 10-4.30; closed Wed & Sun.  
Admission: Free.  
19th- & 20th-century art.

**A Bizarre Bestiary:** recent bronzes by Anne Shingleton ARBS, combining mythological allusion, pungent wit and exquisite craftsmanship (£65-£25,000), 9 May to 13 June.  
**A Flight Over Cranborne Chase: Part I** comprises paintings by E Q Nicholson, John Craxton, Edwin Smith, Olive Cook & Cecil Waller; **Part II** comprises contemporary Neo-Romantic artists Tim Nicholson, Ursula Leach, Nelly Pryor, Ian Chapman, Louisa Creed, David Smith & Ian Williams, 9 May to 13 June.

## SELBORNE COURTYARD GALLERY

The Plestor, High Street, Selborne, Hampshire GU34 3JQ.  
Tel: 01420-511334.  
Email tina@courtydgallery.demon.co.uk  
Opening times: Wed-Sun 10-4.  
**New Works:** contemporary paintings & sculpture by Paul Stickley Donald Cordery, Lorraine Smith, Jackie West & Sheila Stockwell, to 5 July.

## SOUTHAMPTON ON LINE GALLERY

76 Bedford Place, Southampton, Hampshire SO1 2DF.  
Tel: 01703-330660.  
Opening times: Tue-Sat 10-5.  
Living British artists incl RAs.  
**Newcomers to the Gallery:** Caroline Bailey, John Brokenshire, Philip Galley, Stuart Maclean, David Underrey, 9 June to 5 July.

## SOUTHSEA THE RED GALLERY

98 Marmion Road, Southsea, Hants. PO5 2BB.  
Tel: 01705-793924. Fax: 01705-862466.  
Opening times: Thur-Sun 10.30-6.  
Ceramic art and sculpture.  
**Southern Ceramics:** ceramic vessels & sculpture by selected members, to 28 June.

## STOCKBRIDGE COURCOUX & COURCOUX CONTEMPORARY ART

High Street, Stockbridge  
Tel: 01264-810717. Fax: 01264-810481.  
Opening times: Tue-Sat 10-5.  
Leading contemporary British sculptors, painters and ceramists.  
**Recent work by Sophie Ryder, to 6 June.**  
**Recent paintings by Alfred Rozelaar Green & Gisela van Oopen, with ceramics by David Leach, from 16 June.**

## WYKEHAM GALLERIES

High Street, Stockbridge, Hampshire SO20 6HE.  
Tel: 01264-810364. Fax: 01264-810182.  
Open Tue-Sat 10-5; closed Sun & Mon.  
Contemporary painting and sculpture.  
**Vaughan Bevan RI, Geoff Bartlett, David Sawyer, John Tookey PS, 9 June to 20 June.**  
**Summer Exhibition:** gallery artists, 23 June to 5 Sept.

## SWAY ARTSWAY

Station Road, Sway, Hampshire SO41 6BA.  
Tel: 01590-682260. Fax: 01590-681989.  
Email info@artsway.demon.co.uk  
Nearest station: Sway (London-Weymouth line).  
Opening times: Wed-Sun 12-4.  
Contemporary visual arts.  
**Deluge:** in audio-visual space – commissioned installations combining sounds & visuals by renowned video artist Tony Sinden, exploring images of water through technology and challenging our expectations of the natural world, to 5 July.

## SWINDON THE GALLERY

The National Monuments Record Centre, Kemble Drive, Swindon SN2 2GZ. Tel: 01793-414797. Fax: 01793-414769.  
Email info@rchme.gov.uk  
Ws http://www.rchme.gov.uk  
Opening times: Wed-Sun 11-5. Admission: Free.  
Photography, architecture & archaeology.  
**A Sculptor's Landscape:** selection of loaned pieces of Lynn Chadwick sculpture, plus photographs from the NMR of his home at Lypiatt Park, Glos, to 5 July.



*Sitting Couple on Bench (detail) by Lynn Chadwick, in Lypiatt Park, on show at The Gallery, National Monuments Record, Swindon.*

## WINCHESTER GUILDHALL GALLERY

The Broadway, Winchester  
Tel: 01962-848289. Fax: 01962-848299.  
Opening times: Tue-Sat 10-5, Sun & Mon 2-5.  
**Dreams & Themes:** paintings by Diana Hodgkinson & Paula Rose, inspired by the lost world & fragmented images of archaeological discoveries, to 7 June.  
**Horrible Heads Part II:** children's puppet heads inspired by 6 workshops held in the gallery, 12 June to 28 June.  
**Jim Caton:** photographs in black & white, 12 June to 28 June.

## WINCHESTER CONTEMPORARY ART

3a Great Minster Street, Winchester, Hampshire SO23 9HA. Tel: 01962-877601.  
Opening times: Tue-Sat 10-4.

## THE SOUTH WEST

### BATH ADAM GALLERY

13 John Street, Bath BA1 2JL. Tel: 01225-480406. Opening times: Mon-Sat 9.30-5.30.  
Contemporary British painting: young & established artists working in a variety of media; fine 19th C and 20th C paintings.

### BEAUX ARTS BATH

York Street, Bath, Avon BA1 1NG.  
Tel: 01225-464850. Fax: 01225-422256.  
Opening times: Mon-Sat 10-5. 20th C British art incl leading sculptures; also in London.  
**Artists of Fame and Promise:** summer exhibition, 15 June to 15 Sept.

### HITCHCOCKS

10 Chapel Row, off Queens Square, Bath, Avon. Tel: 01225-330646. Opening times: Mon-Sat 10-5.30. Ceramics, jewellery, knitwear & mechanical toys. An Artcd gallery.  
**Movies:** 6th annual toy & automata exhibition, with work by 16 makers, to 28 June.

## HOLBURN MUSEUM AND CRAFTS STUDY CENTRE

University of Bath, Great Pultney Street, Bath. Tel: 01225-466669. Fax: 01225-333121.  
Opening times: Tue-Sat 11-5, Sun 2.30-5.30; also Mon 11-5 from Easter to Oct inc.  
Admission: £3.50 (concessions available).  
18th C fine art & 20th C arts & crafts.  
**The Collector's Eye:** from Romney to Renoir – fine examples from English & French schools, from a private collection, to 5 July.  
**Heritage Regained:** silver from the Gilbert Collection – one of the most important collections of works of art ever given to Britain, 20 June to 6 Sept.

## ROOKSMOOR GALLERY

31 Brook Street, Bath, Somerset BA1 2LN.  
Tel: 01225-420495.  
Contemporary original painting, sculpture and ceramics.  
**Paul Burgess:** stunning new oils & pastels by this painter discovered by Rooksmoor in 1992, to 13 June.  
**Resident & talented new artists:** superb collection of oils, watercolours & pastels, 15 June to end June.

## THE ROSTRA GALLERY

5 George Street, Bath BA1 2EH.  
Tel: 01225-448121. Fax: 01225-447421.  
Opening times: Mon-Sat 9-5.30.  
Limited edition prints, ceramics, glass, pewter & jewellery. Prices under £1,000.  
**Estienne Sheppard:** new collection of vibrant stylised figures in acrylic, to 13 June.

## ROYAL PHOTOGRAPHIC SOCIETY

Octagon Galleries, Milsom Street, Bath BA1 1DN.

Tel: 01225-462841. Fax: 01225-448688.  
Admission: £2.50

**Parliamentary Photographic Group:** 11th annual photographic exhibition, to 14 June.  
**Image & Icon:** The New Greek Photography, to 19 July.  
**A Celebration of Alternative Processes,** 16 June to 12 July.

## SIX CHAPEL ROW

Off Queen's Square, Bath BA1 1HN.  
Tel: 01225-337900. Fax: 01225-336577.  
Opening times: Mon-Sat 10-5.30.  
Contemporary fine and applied art.  
**Colin Smith:** paintings, 6 June to 6 July.



*Girl on a Chair by Colin Smith, oil on canvas, 1997, £950 at Six Chapel Row, Bath.*

## ST. JAMES'S GALLERY

9b Margaret's Buildings, Bath, Avon BA1 2LP.  
Tel: 01225-319197.  
Opening times: Mon-Sat 10-5.30.  
Admission: Free.  
A Craft Council selected gallery showing contemporary ceramics, jewellery and paintings including work by Walter Keller, Gordon Baldwin, Richard Batterham, Breon O'Casey, Chairman Harris, Kevin Hughes, David Kirk and Bob Brown.  
**Festival Exhibition 1998 – oil paintings by Stephen Brown, wood engravings by Howard Phipps, plus ceramics & jewellery, during June.**

## VICTORIA ART GALLERY

Bridge Street, Bath, Somerset BA2 4AT.  
Tel: 01225-477772. Fax: 01225-477231.  
Email JonBenington@bathnes.gov.uk  
Nearest station: Bath Spa.  
Opening times: Tue-Fri 10-5.30, Sat 10-5, Sun 2-5.  
**Edouard Vuillard:** hitherto unseen drawings by this Post-Impressionist master & friend of Bonnard, to 7 June.  
**Sea Dreams:** Art Salutes the Boat – the boat as a vehicle for our dreams and a symbol of spiritual as well as physical voyages, seen through the eyes of Alfred Wallis, Christopher

Wood, Margaret Mellis, James Dixon, Graham Rich & Derek Nice, to 14 June.

**Stages of Life:** coloured plaster reliefs of dancers, singers, actors & other dramatic figures by Ken Hughes, 13 June to 31 July.  
**Flexible Furniture:** work by 14 up-and-coming designer-makers approaching the problem of multi-functional furniture, 20 June to 31 July.

## BEER MARINE HOUSE AT BEER

Fore Street, Beer, Nr. Seaton, Devon EX12 3EF.  
Tel: 01297-625257. Fax: 01297-625493.  
Nearest station: Axminster.  
Opening times: Winter: Tue-Sun 11-5; Summer: Tue-Sun 10-6; also open during the evenings to 9pm in peak season, pre-Christmas, Easter & bank hols.  
Continuing exhibition of a wide range of local & international painters, potters, sculptors & jewellers, plus on-site Beer Pottery. Prices £5-£5,000.

**The Russians are Coming:** Impressionist paintings from the last 40 years of Soviet Rule (£200-£1,000), 30 June to 19 July.

## BOVEY TRACEY THE DEVON GUILD OF CRAFTSMEN

Riverside Mill, Bovey Tracey, Devon TQ13 9AF.  
Tel: 01626-832223.  
Opening times: Daily 10-5.30.  
Admission: £1.25/75p.  
Changing exhibitions of the finest south west crafts.

**Perspectives in Porcelain:** ceramics by Emmanuel Cooper, Mary Rich & Mary Vigor, to 14 June.  
**Summer Exhibition:** the best of members' new work (sponsored by Jackson-Stops & staff), 27 June to 6 Sept.

## BRISTOL GUILD GALLERY

68 Park Street, Bristol BS1 5JY.  
Tel: 0117-926 5548.  
Opening times: Mon-Sat 9.30-5.  
West Country art & crafts.  
**1908-1998:** an exhibition of craft work, celebrating the 90th anniversary of the Bristol Guild of Applied Art, 6 June to 27 June.

## INNOCENT FINE ART

7a Boyces Avenue, Clifton, Bristol BS8 4AA.  
Tel: 0117-973 2614. Fax: 0117-974 1425.  
Nearest station: Bristol Temple Meads.  
Opening times: Mon-Sat 10-5.  
Contemporary & 19th-century. Framing & restoration.  
Prices £80-£16,000.  
**Innocent Nudes:** The Erotic, Exotic and Pure – work by Antony Dufort, James Scrase, Neil Murison, Rose Hilton, Mary Stork, Douglas Portway, David Knight, John Hugins, 4 June to end June.

## ROYAL WEST OF ENGLAND ACADEMY

Queens Road, Clifton, Bristol BS8 1PX.  
Tel: 0117-973 5129. Fax: 0117-923 7874.  
Opening times: Mon-Sat 10-5.30, Sun 2-5.  
Admission: £2/1.  
**New English Art Club:** current members' work, 14 June to 4 July.

## BUDLEIGH SALTERTON THE BROOK GALLERY

Fore Street, Budleigh Salterton, Devon EX9 6NH.  
Tel: 01395-443003. Fax: 01395-446490.  
Email rhennah@aol.com Ws  
http://www.brookgallery.co.uk  
Nearest station: Exeter.  
Opening times: Tue-Sat 10.30-4.30.  
Original prints by Frink, Hockney, Moore, Picasso & many others. Prices £50-£8,000.

## CHAGFORD THE MYTHIC GARDEN

Stone Farm, Chagford, Devon TQ13 8JU.  
Tel/fax: 01647-231311.  
Nearest station: Exeter.  
Opening times: Daily 2-6.  
Admission: £2.50.  
Arboretum with summer sculpture exhibition.  
Prices £50-£10,000.  
**Mythic Garden VI:** Rhythms, 1 June to 19 Sept (see Reviews).

## CHIPPING SODBURY CAROUSEL GALLERY

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Opening times: Tue-Sat 10.30-5.  
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**Mixed Exhibition: includes paintings by Jeremy Barlow, Arthur Maderson, Neil Murison, Dawn Sidoli & Barbara Stewart, throughout June.**

#### CIRENCESTER BREWERY ARTS

Brewery Court, Cirencester, Gloucestershire GL7 1JH.  
Tel: 01285-657181. Fax: 01285-644060.  
Opening times: Mon-Sat 10-5.  
Predominantly craft, also fine art & small shows.  
**Quite White: furniture, ceramics, craft, design & art, all enhanced by the absence of colour, to 6 June.**  
**Glorious Garden Goodies, in Craft Shop, to 13 July.**  
**Students of Lorrie Cliberv, in Theatre Gallery, 13 June to 27 June.**  
**Cross-Reference: Scottish craftsmen and printmakers respond to 'words', 13 June to 18 July.**

#### DARTINGTON CIDER PRESS CENTRE CRAFT SHOP

Shinners Bridge, Dartington, Totnes, Devon TQ9 6TQ  
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**Furniture & Glass, 12 June (late night opening 6-9pm).**

#### DARTMOUTH SIMON DREW GALLERY

13 Foss Street, Dartmouth, Devon TQ6 9DR.  
Tel: 01803-832832.  
Opening times: Mon-Sat 9-5.  
Ceramics, drawings, paintings & prints.  
**The Ridges: raku sculptures by the Rudge family, to 9 June.**

#### DORCHESTER THE GALLERY

20 Durngate Street, Dorchester, Dorset DT1 1JP.  
Tel: 01305-267408. Fax: 01305-251429.  
Email JohnPearson@virgin.net.uk  
Nearest stations: Dorchester South and Dorchester West.  
Opening times: Tue-Sat 10-5.  
Watercolours, oils, printmaking. Prices under £1,000.  
**Poole Printmakers: original prints, to 6 June.**  
**Rein Fulleylove & retrospective for Nancy Watts: landscapes & still life, 9 June to 27 June.**  
**Summer Exhibition: mixed gallery artists, 30 June.**

#### EXETER ROYAL ALBERT MEMORIAL MUSEUM & ART GALLERY

Queen Street, Exeter, Devon EX4 3RX.  
Tel: 01392-265858. Fax: 01392-421252.  
Nearest station: Exeter Central and

Exeter St. Davids.  
Admission: Free.  
**With Passport & Paintbrush: artworks on the theme of travel from the Museum's collection, to 22 July.**  
**Ice & Fire: watercolour diaries of volcano journeys by Tony Foster, 15 June to 31 August.**

#### FALMOUTH FALMOUTH ART GALLERY

Municipal Buildings, The Moor, Falmouth, Cornwall TR11 2RT.  
Tel: 01326-313863.  
Opening times: Mon-Fri 10-5, Sat 10-1, closed bank hols.  
Renovated gallery with permanent collection of historical & local paintings and works on paper; contemporary & historical shows.  
**From Life: paintings of flowers & fruit by Sarah Wood, 6 June to 4 July.**  
**Tina Day: paintings & watercolours, 6 June to 4 July.**  
**Mark Lord: photography, 6 June to 4 July.**  
**Maritime paintings, prints & drawings from the permanent collection, to 3 Oct.**



*Pear VII by Sarah Wood, oil on paper, 19.5 x 23.5cms, 1997, in 'From Life' at Falmouth Art Gallery.*

#### HELSTON MULLION GALLERY

Nansmelton Road, Mullion, Helston TR12 7HT.  
Tel: 01326-241170.  
Opening times: Mon-Sat 10-1, 2.30-5.30.  
Contemporary art and craft of the Lizard Peninsula. Artists include:  
**Robert Bell, Keith Blackburn, Matthew Hedges, Elizabeth Parr, Joy Stokes, Mary Wastie; ceramics by Ken Blezard and Norman Underhill.**

#### PENZANCE NEWLYN ART GALLERY

New Road, Newlyn, Penzance, Cornwall TR18 5PZ.  
Tel: 01736-363715. Fax: 01736-331578.  
Opening times: Mon-Sat 10-5.  
Local and national contemporary art; gallery shop; coffee point.  
**Present ... passing: 'whirligigs' by Judith Cowan - objects reminiscent of cogs, to 6 June.**  
**Barrie Cook: paintings & works on paper - sprayed canvases questioning time, life & emotions, 13 June to 14 July.**

#### SLAD YEW TREE GALLERY

Steanbridge Lane, Slad, Nr Stroud, Gloucestershire GL6 7QE.  
Tel: 01452-813601.  
Fax: 01453-753646.  
Opening times: Tue-Sat 10.30-5.30, Sun 2-5.  
Admission: charity box.  
Contemporary paintings & fine craft.  
Prices £5-£3,000.  
**Out of the Earth: paintings by Caroline McAdam Clark, Clare Sprawson, Sarah Lugg & Anita Ford; ceramics by Clive Bowen, Rupert Spira & others; sculpture by David Mayne; textiles, glass & jewellery (catalogue available), to 12 July.**

#### ST. IVES PLUMBLINE GALLERY

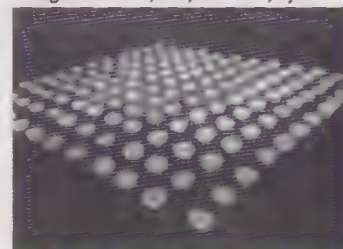
2 Barnoon Hill, St. Ives, Cornwall TR26 1AD.  
Tel: 01736-797771.  
Opening times: Mon-Sat 10.30-5.30.  
Contemporary art, ceramics and glass.

#### TATE GALLERY ST. IVES

Portmeor Beach, St. Ives, Cornwall  
Tel: 01736-796226.  
Fax: 01736-794480.  
Opening times: Tue-Sun 11-5.  
Admission: £3/1.50.  
Changing displays of the pre-eminent collection of 20th C St. Ives painting & sculpture; contemporary exhibitions programme.  
**Displays 1997-8: works from the collection, to 1 Nov.**  
**John Wells: The Fragile Cell, to 1 Nov.**  
**After Andraga: an artists' project by John Beard, to 1 Nov.**

#### STROUD STROUD HOUSE GALLERY

Station Road, Stroud, Gloucestershire GL5 3AP.  
Tel/fax: 01453-750575.  
Opening times: Tue-Sat 10-5.  
Changing exhibitions of exciting contemporary work: painting, sculpture, installation, ceramics etc.  
**Plant (All Things Horticultural): exhibition dealing with visions of the garden - a complex & intriguing show offering an alternative depiction of this much loved subject, with painting, video & sculpture from artists throughout the UK, 16 June to 11 July.**



*Installation by Sue Hogg for 'Plant' at Stroud House Gallery*

#### TAUNTON THE BREWHOUSE THEATRE & ARTS CENTRE

Coal Orchard, Taunton, Somerset TA1 1JL.  
Tel: 01823-274608.  
Fax: 01823-323112.  
Opening times: Mon-Sat 10-9pm.  
Admission: Free.  
Contemporary artists, photographers & crafts-people connected to the south west.

**Käthe Kollwitz: Artist of the People - emotive collection of prints by this respected Polish artist (National Touring Exhibition from the Hayward Gallery), to 2 June.**  
**David Jones: rich impressionist figurative paintings of flowers, caves & lagoons, to 7 June.**  
**Somerset Society of Artists 1998: work by local artists, 29 June to 10 July.**

#### BYRAM GALLERY

Somerset College of Arts & Technology, Wellington Road, Taunton, Somerset TA1 5AX  
Tel: 01823-366366.  
Fax: 01823-366418.  
Nearest station: Taunton.  
Opening times: Mon-Fri 10-5.  
Visual arts (paintings, drawings, prints) & craft exhibitions. Prices £40-£500.

#### TOTNES SEYMOUR GALLERY

10 High Street, Totnes, Devon TQ9 5RY.  
Tel: 01803-864200.  
Opening times: Tue-Sat 10.30-4.30.  
Contemporary fine art including new emerging talent from the south west.  
**Atelier Dix: annual group exhibition of 24 artists, 1 June to 13 June.**  
**Collages & Charcoal: Natasha Hoffman & gallery artists, 16 June to 27 June.**

## EXHIBITION GUIDE BOOKINGS

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Listing compilation: Abigail Grater  
Tel: 0171-236 4880

**Deadlines: 29 May for July/August issue, 31 July for September issue.**

## SOUTH & SOUTH WEST PREVIEWS

Those with a taste for the art and architecture of the nineteenth century would be well advised to head for the **Ashmolean Museum** in Oxford, where they will find two unusual and enticing exhibitions. The first consists of drawings, watercolours, furniture, prints and books by **L N Cottingham** (1787-1847), the Gothic Revival architect who was regarded as one of the leading Medievalists of his day. Cottingham was particularly noted for the repairs and rebuildings he undertook on ancient churches including Hereford Cathedral and Magdalen College Chapel, Oxford. The sensitivity of his work contrasted with many previous and subsequent restoration projects and set new standards in the field.

The other exhibition, entitled **Illustrators of the 1860s**, comprises wood engravings by Rossetti, Millais, Arthur Hughes, Whistler and others, and is drawn from the Forrest Reid collection which was presented to the

Ashmolean in 1948. Reid was a writer and collector whose reputation as an art historian rests solely on his 1928 book *Illustrators of the Sixties*, which remains the standard work on Victorian book illustration.

The **Mythic Garden** in Chagford is the perfect place for art lovers who don't want to be stuck in a gallery all day now that the weather has improved. The garden began in 1970 as an arboretum for the scientific propagation of trees, but as it developed it became apparent that, with its streams, ponds and views over Dartmoor, it would be an ideal background for sculptural work. From June to December, visitors will be able to stroll around the magical environment and admire the setting, as well as the works on show there. The sculptures, which this year are on the theme of **Rhythms**, are in a variety of media and can even be taken home, for prices between £50 and £10,000.



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### LECTURER IN FINE ART

Applications are invited for the above post tenable from 1 September 1998. Applicants for the lectureship should be a practising printmaker/illustrator with a strong track record of professional exhibiting. They will be expected to take a leading role in the teaching of printmaking, illustration, and drawing, and have an interest in the historical study of their discipline. Previous teaching experience and a familiarity with computer-graphic processes will be an advantage. The appointment will be for an initial fixed term of five years and within the Lecturer Grade A scale (£16,045 to £21,016).

Further particulars and an application form, returnable by 10 June 1998, are obtainable from the Personnel Office, Old College, King Street, Aberystwyth, Ceredigion SY23 2AX, tel. 01970 621832, fax. 01970 622975, or e-mail. [personnel@aber.ac.uk](mailto:personnel@aber.ac.uk)



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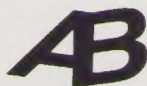
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In response to an increasing demand by our readers for greater and more detailed information on this fascinating medium, the Prints '98 supplement (which has been published yearly since 1996) will include amongst other things:

- Contemporary, Victorian and Old Master Prints
- Print Exhibitions
- Public print collections
- Print fairs and other fairs where prints are available
- Print Auctions
- Recent publications on prints/printmaking
- National touring exhibitions of prints
- PLUS - the Artist's Print Index (an at-a-glance guide to who stocks which artist. Entry is free to all those advertising in Prints '98)

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